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PRINCE CHARLES EDWARD STUART

GERARD TER BORCH

Pictures

Plumbagos

By Weymer Mills

MINIATURES in lead pencil, otherwise called plumbagos, have received only scant attention from art historians. Although examples are to be met with in almost all the famous collections of likenesses in little, the world in general knows nothing of them. That this rare style of portraiture had its great masters is now being conceded. The dusty plumbago in its worm-eaten pear-tree frame, often looked upon by the uninformed as a print, is climbing upwards in

the scale of appreciation. Ask at nine out of ten old picture shops for plumbagos, and they will gaze at you warily and smile. Yesterday the smile might have been one of derision. A new country has been opened up by the tireless collector, and the wily dealers, who always follow in a pack when the journeying is safe, are upon his shadow.

The great plumbago period dates from the commencement of the Commonwealth to the accession



CARDINAL MAZARIN

BY DAVID LOGGAN



A SHEPHERDESS

BY ALEXANDER COOPER

of Queen Anne, reaching its zenith during the early years of the reign of Charles II. Draw back the curtains of the past to that scented, be-ribboned world bursting into a sudden exotic bloom after the "close time" of the Commonwealth, and we find the most alluring of the pencil portraits by Loggan, Faithorne, Paton, and their followers. Ladies wearing the fashionable three sets of curls, "favourites, heart-breakers, and confidants," and gentlemen in the new periwigs. The brush of Van Dyck never gave more lustre to silks and satins than the humble lead of the plumbago artists. Samuel Pepys saw one done by "Faythorne" of Lady Castlemaine, and confided to his diary that it was "the finest thing he ever saw in his life." David Loggan, who was born in Dantzic, and is said to have been instructed by Van de Pass in Denmark before he journeyed to London, and this William Faithorne, who studied under the famous Nanteuil, were the first of the seventeenth-century favourites. They knew all that giddy Whitehall. For a moment when "Sweet-harts" paused in the heated masque of love they drew them. Some of the parchments have come down to us—all whispering of old romance and the days when a gay

court on the heels of its sovereign sought Buckingham's elixir vitæ in its own mad way.

The pen of Horace Walpole has left us almost all we know of the plumbago artists who worked in England in the periods preceding him, and in his own day. He was a century and a half nearer to them than we are. There is no evidence that he valued them prodigiously, nor could we expect him to when his path was literally strewn with a goodly portion of the finest miniatures in existence. At long intervals plumbagos come to light, each with a few tangible shreds of a story to add to the history of the art. In the highly coloured eighteenth century the rich virtuosos probably thought them depressing things, and associated them with convents and monasteries—sad piety or dull learning. One century often reverses the verdict of another. Judged by all the standards of portraiture, does anything excel a Loggan done from life in that brilliant youthful period before the artist's eyesight was harmed by his herculean labours at Oxford and Cambridge drawing the colleges? His inner eyes penetrated to the souls of men. Take, for instance, his Lord Rochester, who is about to make a cruel *bon mot*. Sir Greville Verney can dance the

Plumbagos



KING WILLIAM III
BY BERNARD TENS THE SECOND

"French Brawl"; but for all his flaunting apparel his are graver thoughts. Nell Gwyn is no stud Ellen, as she was sometimes called by the fulsome, but simply Nellie in love with all the love in the world. Loggan was to the lead pencil what Van Dyck was to the brush.

king, dimming the reign of the beauties Castlemain and Portsmouth, and even forming Mistress Gwyn into mourning attire. The pen of the Marquise de Montespan has described the riot of wealth in which Hortense moved as a girl while dwelling with her uncle. Her



SIR LEOLINE JENKINS
BY PATON

Faithorne portraits are more like shadows of Lely. The rare and charming work of Paton has an elusive quality of its own. His periwigs, which are miracles of curls, seem to give to the faces of stern, weary men an ideality halting on the steps of prettiness.

One of the finest Loggans in existence is the portrait of Cardinal Mazarin, first reproduced with this article. It was found in Chelsea, and is said to have been the property of his niece, the once radiant Hortense Mancini, Duchesse de Mazarin, who died there an old squalid woman something over two centuries ago. The pictured lips of the great Cardinal seem to want to tell us many a tale of this madcap daughter of his sister, Jeromina. His likeness done in 1659, shortly before his death, was probably brought by her to England in 1675, where she was destined to play at love with the



QUEEN MARY II BY J. FABER

tempestuous love affairs, always in an elegant setting, are matters of history; but somehow one always thinks of her as a poverty-stricken woman in Chelsea with dinner guests leaving gold pieces under their plates. When Thackeray and his friends used to ramble through Paradise Row, a portion of her garden house, where she gave music parties, was still standing. Tradition says she was fond of curios and works of art, and she may have had a fancy for the work of David Loggan, for, strange to relate, another plumbago by Loggan was found in the street where she once lived. This is of Mrs. Perwick, a singing teacher, who was her contemporary. Loggan must have done portraits of the king soon after coming to England. When the drawing of the cardinal was taken from the frame, the vellum was found to be backed by a delicate sketch of Charles II. on paper.



KITTY CLIVE BY ZINCK



NATHANIEL LEE BY FAITHORNE



LADY MARY WORTLEY MONTAGU ARTIST UNKNOWN



WASHINGTON IRVING BY SIR THOMAS LAWRENCE



EARL OF ATHLONE BY J. FABER

Each collector of plumbagos will tell you that the work of his favourite artist is the most difficult to find. Besides the three great names mentioned, there is a *Bellini*, who did Cromwell in 1651, Alexander Cooper, Faber, Robert White, a pupil of Loggan, Thomas Worlidge, whose Duke and Duchess of Marlborough repose at the South Kensington Museum, Bernard Lens (the second), who portrayed Bonnie Prince Charlie, Verelst, and the Swiss Joseph Werner, who must have done wonders with that

historic mountain crowning *le grand Monarch*. On in Georgian days we find sons of Faber and White, Jervas, Windter, who did George II. in Hanover, and later came to England, Thomas Worlidge, Zincke, the Richardsons, Ozias Humphrey, the Condés, John Hay, and a few others. Many of the plumbago artists were engravers as well, and most of them tried their hands on other styles of portraiture. "The things are impossible to find," said a famous miniature collector. Father Time laughs at such laggards who ride by in chariots with Cræsus. Only the other day he took from under one of his hoar wings an unknown portrait of the handsome Nathaniel Lee by Faithorne, who left Cambridge under the patronage of the Duke of Buckingham to dance into one of the most madcap and tragic careers. Pipe up shepherds in "Lycidas," for you sang for his youth. Take off your mask, Louise de Querouaille, for your smiles caused him to dedicate two of his plays to you. Who was *Le*? asks the Modern, for the fame of his "Rival Queens" has not reached this age. This unknown portrait shows him as he was when a favourite of the town.



SIR JOSHUA REYNOLDS

BY HIMSELF

His genius burnt out to all the most warlike mind of that Stuart court. But through the *know-nothing* always listening to some half-educated on love's violence. It winds *down* in the riotous language of his phlegmatic *carriage* has shown him as the draught. Such a picture is worth its weight in precious stones, but the man who sold it for a small sum remarked that his customers only cared for coloured drawings.

In the Georgian period a period of considerable

note in its own time was that of Jonathan Richardson. Dr. Johnson said that he was better known by his books than his portraits, but I fear to-day that his ponderous titles, such as *An Essay on the whole Art of Criticism in Relation to Painting*, and *An Argument on behalf of the Science of a Connoisseur*, rather drive us in the direction of his chaste plumbagos. Whenever I pass through Queen's Square, which is one of the spots in London where eighteenth-century ghosts would surely come in fal-lals and fripperies, I think it the wrong place for the pious Richardson to have lived. He is never one of the delightful figures in Hayes's old drawing of that region. One always pictures him reciting passages from the Bible, or the poet Milton, to his near-sighted son and a group of thin-visaged toadies. A pencil head of Milton with his signature was recently sold in London for fifty shillings. I have seen several smug parsons done by him. Of course he had one of his arms linked in that of the world, for he painted portraits of many celebrities. That he was considered an erudite of the first rank is quite evident from what is

known of his circle. In the National Portrait Gallery there is his cold, lustreless painting of Anne Oldfield, the actress. Alexander Pope engaged him to do a portrait of him in plumbago, and also one of his mother. No pencil drawing by any of these masters of the art can be said to be in the least common, but the work of Richardson is met with oftener than any of his great forerunners. His son owned portfolios of his sketches which were dispersed after his death. The town flocked to the post-mortem sales of the Richardsons, father and son. We can imagine Horace Walpole frequenting the former surrounded by a dozen cackling "blues." At the terrible slaughter of Strawberry Hill, one of the items was a

fine miniature of *Thomas Howard, Duke of Norfolk*, by Sir Antonio More, "formerly the property of the artist Richardson."

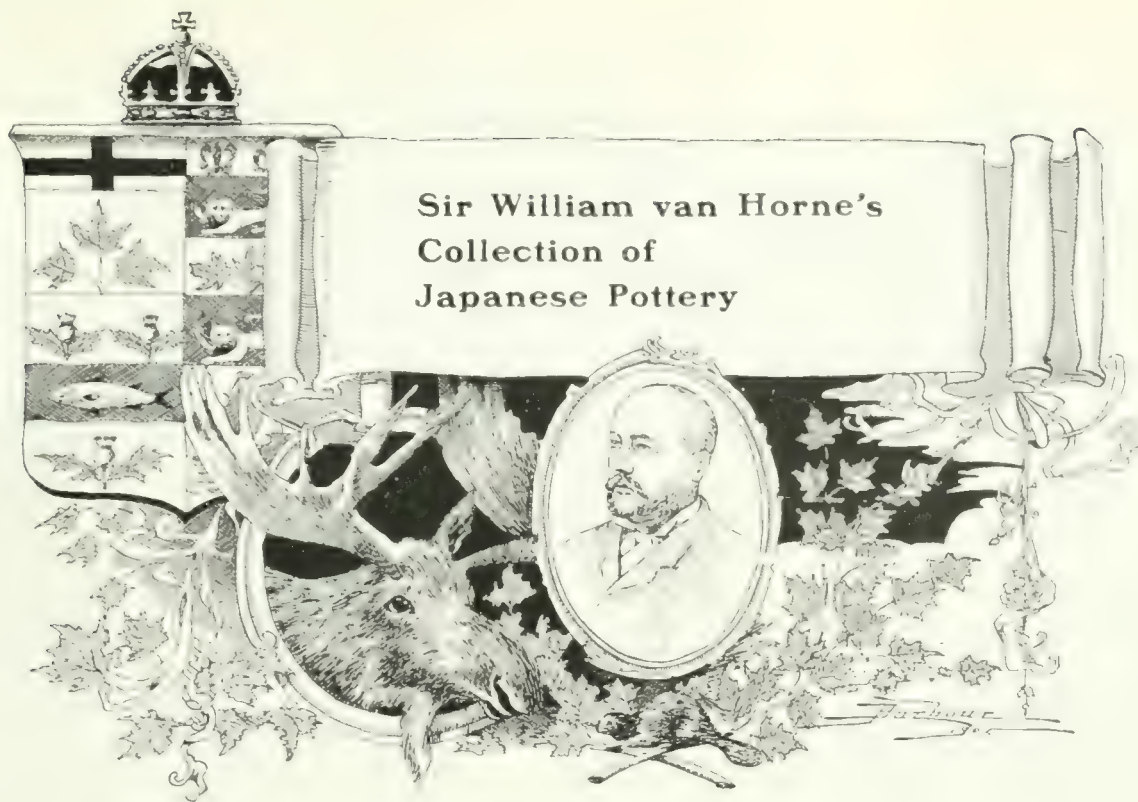
Plumbago portraits by English artists, or artists who resided here, are so very rare that it seems strange that there should not be more than half-a-dozen well-known collectors of them. They suggest all the pageantry of the past looked at in some far-away land of soft shadows, and have a certain strength and knowledge of the pale master that colour would kill. Living with them breeds a sense of peace and philosophy. From their smiling or stern expressions one gathers knowledge. They are the still friends who open the highest doors of the imagination.



"A LADY"

BY T. DE KEYSER

FORMERLY IN THE COLLECTION OF LORD RONALD GOWER



SIR WILLIAM VAN HORNE'S collection of Japanese pottery is the most important of all his art treasures, apart from the paintings, because of its completeness. It numbers something like two thousand objects, and covers the whole range of the ceramic art of Japan. Nearly all of the famous kilns and great

potters are represented by numerous examples. The artistic merit of the various pieces has been the governing consideration in bringing them together. The merely curious or quaint have been excluded, and an extensive and long-continued system of culling and replacement has brought the collection to a high



SOME EXAMPLES OF THE WORK OF THE EMINENT JAPANESE POTTER KINZAN



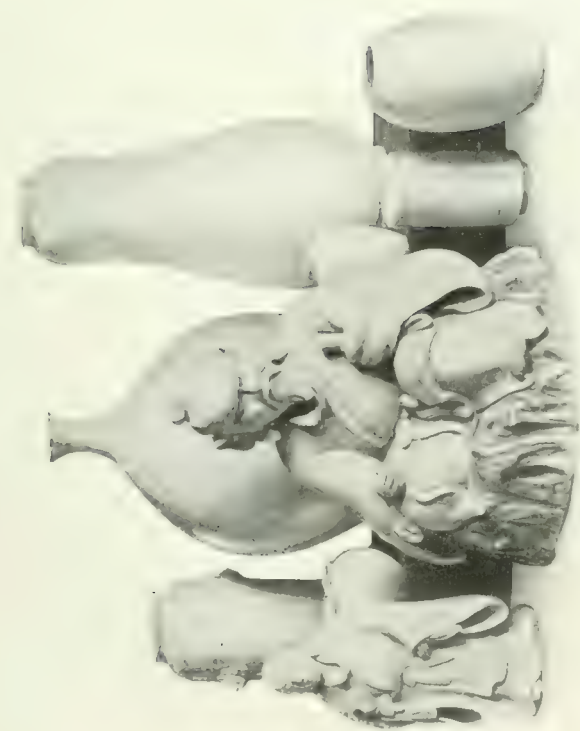
EXAMPLES OF THE WORK OF NINSEI

standard of quality and art interest. Its adequate representation in an article of this kind would be impracticable, and the illustrations have, therefore, mostly been taken from the Satsuma section, and they will perhaps serve to give an idea of the scope and character of the whole. Somewhat exceptional opportunities and a wide acquaintance among Japanese

experts and amateurs has made it possible to bring together this collection, the duplication of which would now be impossible, and recognizing its interest to lovers of art, the owner is engaged in making a somewhat elaborate catalogue, illustrated with water-colour drawings of his own, done at odd moments of leisure



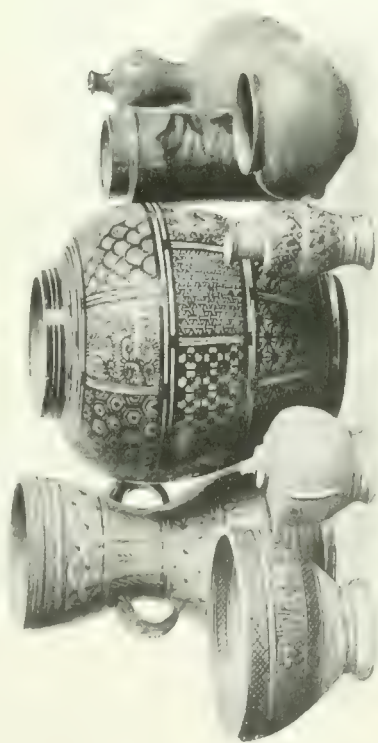
EXAMPLES FROM THE PROVINCE OF OMI



SATSUMA OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES



OLD SATSUMA



OLD SATSUMA



OLD SATSUMA

SUNKOROKU AND MISHIMA



OLD MAKI

A SET OF THE EMPEROR OF JAPAN



EXAMPLES OF THE RAKU FAMILY



EXAMPLES OF THE WORK OF KORYETSU AND KORYIMON



SATSUMA

EARLY NINETEENTH CENTURY



A CABINET OF TEA JARS



MRS. BALLACK
BY DANIEL GARDNER



Ancient and Modern Embroidered Pictures

By Mrs. Delves Broughton

THAT little instrument mentioned by Doctor Johnson as "pointed at one end to pierce cloth, and perforated at the other to receive thread," has plied its trade from prehistoric ages down to our own day, and has left in its train numerous examples from the different countries and the various dynasties through which it has passed. Its antiquity is undeniable: we have proof of its existence before the last glacial period in Britain, and early historians and poets make needlework their constant theme. Works on the subject are so numerous that it seems almost

impossible to find anything connected with the needle which has escaped notice; and yet one branch of this tree of knowledge (dear to the heart of the writer) still calls for further description, namely, the reproductions of to-day, and their prototypes, the reproductions of to-day, and their prototypes, the charming figure and landscape studies embroidered on silk and satin, that followed and supplanted ancient tapestry pictures. The fashion of their border remained practically unchanged until the dazzling hues of Berlin wool and the coarse foundation of cotton canvas brought back a base imitation of



NO. I.—OLD EMBROIDERY

WORKED IN LONG AND SHORT STITCH ONLY



NO. 11. -SUBJECT AFTER MORLAND

WORKED IN LONG AND SHORT STITCH

tapestry, and flooded the country with grotesque representations of celebrated pictures. Fortunately this Victorian lapse from artistic needlework was but transitory; we no longer see, except neglected in the corner of a second-hand furniture shop, the pole-screen with its carefully framed and glazed picture of the lover and his lute waiting expectant beneath his lady's window, while she, with an unalterable and very vivid blush, is about to drop to him her *gage d'amour*, the pure white lily flower. This species of work, executed entirely in cross-stitch—a stitch of very ancient origin and suitable for many a conventional pattern, but inappropriate to figure studies—has a kaleidoscope effect which conveys to the beholder a sensation of giddiness, comparable only to that produced by a photograph when the camera has been unwittingly shaken during exposure. Yet, despite these drawbacks, it is not unlikely that in years to come our descendants to the third and fourth generation may seek as diligently and pay as highly for

these now despised pictures as we do at the present moment for the old tapestry representations of disproportioned sheep and impossible birds and flowers, works of art in which perspective finds no place. It might, indeed, be wise while there is yet time, and Berlin wool and cross-stitch are at a discount, to invest for the benefit of our children's children, hoping that years, aided by the corruption of moth and dust, may cast a halo around our purchases, and thus increase their value a thousandfold.

But this is a digression. We must return to the embroidered picture which we have chosen for our present theme, and which resembles but in one respect the above-mentioned atrocities, in that it also was frequently the copy of a celebrated painting or print.

The allusion to picture embroidery by Lady Marian Alford in her standard book on needlework is but sketchy. She says, "About the middle of the last century several ladies copied pictures in worsted. Some of them are wonderfully clever and even pretty,



NO. III. OLD EMBROIDERED PICTURE IN LONG AND SHORT STITCH
SUPPOSED TO REPRESENT CLEOPATRA



NO. IV. OLD EMBROIDERED PICTURE IN LONG AND SHORT STITCH
SUPPOSED TO REPRESENT CLEOPATRA
AND ARE THE WORK OF HIS GREAT GRANDFATHER



NO. V. OLD PICTURE WORKED IN THE LATTER PART OF THE EIGHTEENTH OR EARLY IN THE NINETEENTH CENTURY, IN LONG AND SHORT STITCH AND FRENCH KNOTS

but they are rather a painful effort of pictorial art under difficulties than legitimate embroideries. Some of the followers of this school produced works that are shocking to all artistic sense, especially as seen now, when the moths have spoiled them. They can only be classed with such abortive attempts at decoration as glass cases filled with decayed stuffed birds, and vases of faded and broken wax flowers." This is rather a sweeping condemnation of needlework pictures, and one in which, presumptuous as it may seem, we cannot agree. No doubt many of them were hopelessly out of drawing and well deserve such severe criticism, but in no branch of work does every specimen reach perfection. "Even pretty" is but faint and grudging praise to bestow upon such delightful pictures as are here illustrated, and we must only surmise that Lady Marian Alford, in her search for more ancient and elaborate needlework, overlooked these charming little silk embroidered productions.

The even monotony of the old tapestry tent-stitch gave place to a crowd of varieties, not new in themselves, for there is nothing new under the sun, but new in picture-making. As early as the sixteenth century Taylor, in his *Praise of the Needle*, gives a curious list of various works and stitches, showing that of the latter there was even then an abundant supply. He tells of "Tent-worke, rais'd-worke, laid-worke, froste-worke, net-worke, most curious purles or rare Italian cut-worke, fine ferne-stitch, finny-stitch, new-stitch, and chain-stitch, brave bred-stitch, fisher-stitch, Irish-stitch, and queen-stitch, the Spanish-stitch, rosemary-stitch, and morose-stitch, the smarting whip-stitch, back-stitch, and the cross-stitch.

"All these are good, and these we must allow,
And these are everywhere in practise now."

The "Opus Plumarium" group of stitches, comprising satin, stem, and long-and-short stitches, play



NO. VI. LANDSCAPE

PARTLY WORKED BY MRS. WALLACE

MODERN LONG AND SHORT STITCH WORK

an important part in these embroidered pictures. They are worked lengthways, overlapping each other, like the plumage of a bird, from which they derive their name. Their advantages are twofold, for with them light and shadow can be depicted by merely altering the lie of the stitches without changing the shade of the material in use; while in the variation of their length, thickness, and closeness to each other many different effects may be obtained, and the design interpreted according to the taste of the worker. Specimens entirely embroidered in long and short stitch can be seen in Nos. i., ii., iii. and vi. French knots are also popular for these little pictures, and give good

depth to masses of heavy foliage. They are shown to advantage in No. v., where not only the trees

seem to stand apart from the figure, but the bunch of flowers held in the hand looks as in nature, raised and separate from the flesh beneath. This is a delightful sample both in the excellence of the work and in the softness of the painting, the effect of fair, curling hair and the muscles in the arm being especially well reproduced. In No. i. the work is still finer, and the painting done by a master hand. Its framing, too, and that of its companion, adds much to their charm, the graceful gilt bordering dividing the pictures from the surrounding black glass, giving to



NO. VII. LADY RUSHOUT AND DAUGHTER
WORKED BY MRS. CRAIG. MODERN WORK IN LONG
AND SHORT STITCH AND FRENCH KNOTS

them, a somewhat "Adams" effect. In the remaining illustrations French knots are more or less visible, but the long and short stitch is still paramount.

The interest attached to old needlework pictures has enormously increased of late years by the revival of this dainty work, and "painting with the needle," as it has been called, is once again a popular occupation. Judging by the examples here shown, the modern specimens bid fair to rival, if not excel, their predecessors. In No. vi. there is nothing left to be desired either in artistic composition or fine execution; the colouring is subdued and the effect entirely charming. Landscape subjects are less frequently met with in these productions than are figure studies, whose flowing garments, picturesque head-gear, and dress ornamentation lend themselves to the glistening softness of the silks in which they are worked. This is perhaps more noticeable in the older examples, our ancestresses seeming to care less for variety than their descendants.

Picture embroidery is not as easy of accomplishment as it may appear at first sight, not that the actual stitchery presents insurmountable difficulties, but that there is needed to secure success a practised eye for colour, and an artistic temperament. The work not being of a mechanical nature, there is left plenty of scope for individual talent, both in the selection of subject and in the carrying out of detail.

In case these illustrations should have inspired any who have not yet attempted this kind of embroidery to take up their needles with a view to picture-making,



NO. VIII.—FANCY SUBJECT
WORKED BY MRS. WALLACE. MODERN WORK IN LONG
AND SHORT STITCH AND FRENCH KNOTS

a few words of advice may not come amiss. First educate the eye by studying the works of great painters, "for that which breeds art is art"; note well the composition of each in turn; attend to the proper representations of the different planes which give the true idea of separation of near objects from those in the middle and far distance; remember that in the primary object must centre the chief interest, its surroundings but taking secondary place; and, above all, strive to imitate the perfect lighting of these masterpieces and their rainbow-like shadings melting one

into the other almost imperceptibly. Aim not at variety, but unity, in point of colour. We have Ruskin's authority that "a patched garment of many colours is by no means so agreeable as one of a single and continuous hue. The splendid colours of many birds are eminently painful from their violent separation and inordinate variety, while the pure and colourless swan is, under certain circumstances, the most beautiful of all feathered creatures. It is therefore only harmonious and chordal variety, that variety which is necessary to secure and extend unity, which is rightly agreeable." There is a wise saying, "Read yourself full, and then write yourself empty," which applies to art. "Knowledge must first be accumulated before you can originate." But having the mind thus educated, it will be found possible with the needle, as with the brush, to accomplish a picture worthy greater praise than that bestowed by Lady Marian Alford on the old productions of two centuries ago.





Some Relics of the Spanish Armada

By Wilfred Mark Webb, F.Z.S., F.R.M.S.

HERE and there in museums we come across relics of the Spanish Armada, the great fleet which was so providentially defeated in the year 1588. Our present object, however, is not so much to consider all the remains that have been obtained from wrecks, but rather to describe the most recent finds and the interesting history of the unfortunate vessel from which they were recovered. From time to time during the last three hundred years attempts have been made to salve the supposed treasure that went down with a ship in Tobermory Bay, off the coast of the Isle of Mull.

The vessel has been given several names, but all these seem to have a common origin. In many accounts it is called the "Florida"; in another, again, it is called the "Admiral of Florence," and there seems little doubt that it is the Florencia, or Florentine, galleon, which came with a section of the Armada from the Levant and joined the invading fleet at Lisbon. If report be true, there was on board money to the extent of thirty millions, and naturally considerable interest has been taken in the wreck. In the year 1641 the then Marquis of Argyll had possession of the ship granted to him, with the consent of Charles I., by the Great Admiral of Scotland, James Duke of Lennox and Richmond. A number of salvage contracts were entered into upon various terms, and in an account of an attempt to recover something from the wreck dated 1677, reference is made to the raising of several cannons. Another document of the same date says that the wreck lay in ten fathoms at high water and eight at low tide; that the fore part of the ship was quite burnt and nothing was found

but a great heap of cannon balls about the mainmast, and some kettles and tankards of copper. It is recorded that in 1688 the Governor of the Isle of Man, by name Sacheverel, fitted up diving-bells, and it was currently reported that he got up much treasure. Previously, two brass cannons and a great iron gun had been raised, and in 1730 one of bronze was recovered, which bore the founder's mark—R. & G. Phillips, 1584—and at the same time some gold and silver coins were obtained. This gun is now to be seen at Inveraray Castle.

An attempt to bring up treasure was made not long ago by Captain William Burns on behalf of the Glasgow Salvage Association, by permission of the present Duke of Argyll. Some six hundred pounds was spent on the work, and a diver was employed, as well as a steam lighter provided with a sand-pump. All the treasure recovered consisted of some forty silver coins and a gold ring, but various other objects of interest were obtained, all of which were sold at Stevens's and realised very fair prices. We will first of all consider the subjects of our illustrations. The first shows a well preserved cannon of bronze, 4 feet 6 inches in length. It is a breech-loader, and is said to be the only one of its kind known from the Armada. It is provided with a separate powder chamber, which still contains traces of powder, while the shot and wad remain in the gun. On both parts a monogram is inscribed on a small shield, and the gun apparently bears the date of 1563.



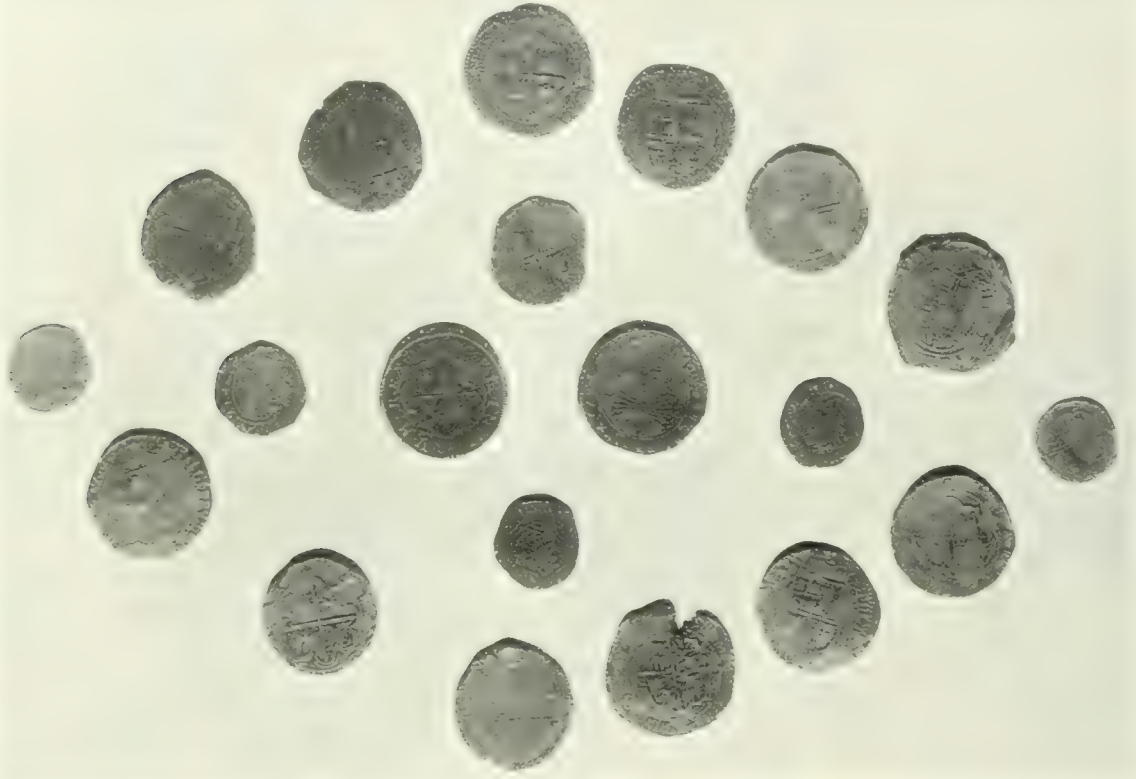
BRONZE CANNON AND
POWDER CHAMBER

Scott's Magazine for Scotland, vol. viii., p. 355.

Among the coins were thirty-three "pieces of eight," or pesos, which were given the first name owing to the fact that they were worth eight duros. These belong to the reign of Philip II., while another similar coin of the reign of Ferdinand and Isabella and the time of Christopher Columbus was obtained. A few other Spanish coins, apparently two-duro pieces, were among those recovered by the sand-pump. Some of the coins are shown spread out in one

be mentioned; to wit, several cannon balls of stone varying in diameter from $6\frac{1}{2}$ to $4\frac{3}{4}$ inches, and two of iron, $4\frac{1}{4}$ inches in diameter. Some interesting pieces of planking, with portions of tackle and remnants of various weapons, complete the list.

It may not be amiss at this point to say something with regard to the loss of the vessel. A plain and unvarnished tale contained in a letter from Ashley to Walsingham, dated November 13th, 1588, says that



SPANISH COINS

illustration, and a few of them are piled up in the foreground of another. With the latter is the gold ring, which is in the form of a snake with two heads. In the same picture, if we run our eye from left to right, we may see a small porcelain vase, a metal strainer, a mortar, apparently that of an apothecary, and an old sword scabbard with a coin embedded in the encrustation. The first three of these were taken by the diver from a hole ten feet deep made in the sea bottom by the sand-pump. In the upper part of the picture are shown two pairs of compasses or dividers, probably used for marking off distances on charts. These are very neatly made, and are so ingeniously constructed that pressure on the upper part of the limbs causes them to fall apart ready for use.

In addition to these relics, a number of others may

one of the largest ships of the whole Armada drifted on to the coast of Mull, and that the commander, who was a Grandee of the first rank, made his way into a kind of harbour, where he was safe from the elements. The reports of the wealth which he was said to have with him tempted the Irish Scots of the Western Isles, and they fired the ship, which was burnt with almost everyone it contained, the crew being in too fainting a condition to defend themselves.

A much more romantic story has been handed down in the Clan Maclean. It appears that in the year of the Armada, the head of the house was Sir Lauchlan Maclean, who had made trouble with the neighbouring clans, with whom he had been mixed up in numerous bloody feuds. As a result he had been called upon to appear before King James, but having refused to answer the summons, he was on June 15th,

Some Relics of the Spanish Armada

1588, denounced as a rebel. It was not very long after this occurrence that the Armada set sail, and the "Florida," or "Florencia," made its appearance off the Island of Mull. Stress of weather and the need of provisions led the captain, Don Fareja, to anchor in Tobermory Bay. It should be noted that the name of the commander of the Florentine galleon is spelt Fareja. The Spaniards sent a peremptory demand to Duart Castle ordering Sir

the provisions supplied to the "Florida." With his foreign reinforcements Sir Lauchlan Maclean ravaged the islands belonging to the Clan Ranald and the Clan Ian. After having done this, he turned his attention to the mainland, and invested the castle of Mingarry belonging to MacIan, at the same time devastating the lands around it. While he was engaged in this congenial task he received two messages, one from the Spanish captain demanding that his soldiers



COINS, GOLD RING, PORCELAIN VASE, MORTAR, ETC.

Lauchlan Maclean to supply such provisions as the island afforded. To this no reply was given, and the captain then threatened to enforce his request. This time he received an answer to the effect that he should have his wants supplied, but not until he had been given a lesson in courtesy. He was further invited to land quickly, as his needs seemed to be urgent, and told to attempt to supply his wants as he suggested, so that the lesson might be given as speedily as possible, and finally he was informed that it was not the custom of the chief of the Macleans to attend to the wants of threatening beggars. The Spanish captain thereupon climbed down, and promised to pay for what he required. The rebel Maclean saw an opportunity of using the Spanish soldiers in his own quarrels, and arranged to accept the use of a hundred marines as part payment for

should be sent back at once, as the "Florida" was about to set sail, while the second was from his own people, telling him that Don Fareja had not paid for his provisions. Complaints resulted in a promise of complete payment, and on the strength of this the marines went back to the ship, though Sir Lauchlan Maclean, who felt a bit doubtful about the matter, kept three Spanish officers as hostages.

One of the clan, namely, Donald Glas Maclean, was deputed to receive the payment due, and went on board the Spanish ship. He was at once disarmed, and ordered to remain in a cabin. He, however, came to the conclusion that the Spaniards intended to go off without settling their debt, and in the night he laid a train of gunpowder to the magazine, which he discovered was quite close to where he was housed. He had judged rightly from the sounds

that he had heard, and early next morning he was sarcastically taken up on deck to bid farewell to his native place. Donald Glas then told those who had accompanied him to save themselves by making for the land, and when he thought that they were safe, he went below with every appearance of being overwhelmed with grief at being forced to leave his country. As a matter of fact, he immediately set fire to the gunpowder, and blew up the ship with the three or four hundred men on board. Of these only two escaped alive, and it is said that part of the ship with two or three men was carried ashore by the force of the explosion.

A well-known tale told in Mull refers to a dog which swam ashore and whose plaintive howls had considerable effect on the superstitious islanders. There is also a tradition that the celebrated ponies of Mull sprang from those brought over by the vessel which is now sunk beneath the sand in Tobermory Bay. The fact that it is unlikely that further attempts will be made to raise its remains adds additional interest to such scant relics as were brought up last year. In conclusion, we may say that the cannon, specimens of the stone and iron cannon balls, the vase, and a selection of the coins have found a home in the Museum of the Charterhouse.



BRONZE CANNON

ENLARGED SECTION, SHOWING MONOGRAM AND DATE



PORTRAIT OF PIETRO ARETINO
BY TITIAN
In the Collection of H. H. C. P. P.

THE TAYLOR COLLECTION

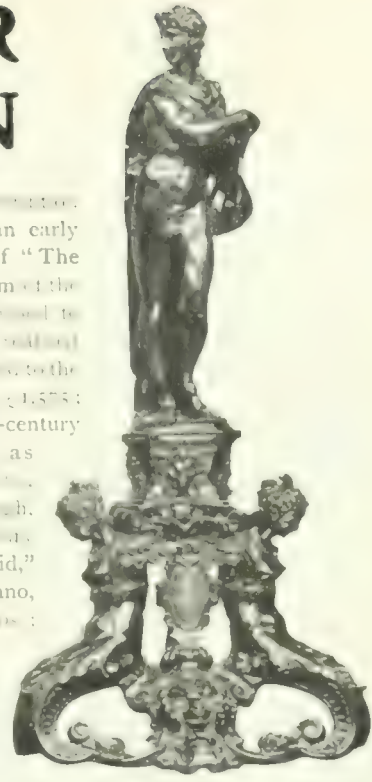
But for the political beliefs of the late John Edward Taylor—the chief promoter of the *Manchester Guardian*—this collection would never have appeared in the auction-room. He had made a will leaving it to the nation, but on account of his disapproval of the English policy at the outbreak of the South African war, he retracted it. Had he persisted in his original intention, the nation would have been the richer by an addition to its treasures

even more valuable in its scope than the Wallace collection, and superbly representative of some of the finest phases of mediæval and Renaissance art. The twelve

these renderings a contribution unnecessary. A Paduan early 16th-century copy of "The Spinario" (in the Museum of the Capitol, 2 ft. high, realised in the sale of 1893, £1,280; another, attributed to the same school, 7 ft. high, £1,575; a pair of Venetian 16th-century candlesticks, formed as nude figures of *Laocoön*, by Sansovino, 10 ft. high, £1,875; an 18th-century Paduan bronze of "David," by Bartolommeo Bellano, 10 ft. high, £1,041; 10s.; and a Florentine 15th-century candlestick, designed as a nude figure of a youth, school of Donatello, 12½ in. high, £1,575. Three inkstands realised the remarkable

total of £10,395; a figure of Andromeda seated, with a conch shell, *circa* 1500, 9 in. high, by Riccio, bringing £3,885; while £3,255 was attained by each of the other two—a Paduan triangular inkstand, the three faces formed of plaquettes by Moderno, depicting classical scenes,

9¾ in. high, by Riccio, *ca.* 1500 (which realised only £204 15s. in the Burghley House collection, 1888), and an inkstand of the same school, period, and artist, designed as a celestial sphere supported by Atlas, and surmounted by a nude figure of a boy, 13½ in. high, this realised £700 at the Spence sale, 1893. A Benvenuto Cellini group of "Virtue overcoming Vice," 10 in. high, nearly equal to that which surmounts the Borghese Cellini inkstand, brought £3,255; and an equestrian group, 7½ in. high, Mantegna, 16th century, from a design by Leonardo da Vinci for the proposed Francesco Strozzi monument, £3,465. A pair of groups representing "Mercury and



VENETIAN ANDIRON. 16TH CENTURY. ONE OF A PAIR. 35 IN. (1,116 cm.)

VENETIAN ANDIRON. 16TH CENTURY. ONE OF A PAIR. 35 IN. (1,116 cm.)

days' sale conducted by Messrs. Christie, beginning on Monday, July 1st, resulted in the huge aggregate of £358,518 18s.—almost, though not quite, a record for an English auction, the Hamilton Palace collection, sold in 1882, realising a total of £307,502. The collection contained a few pictures of high merit, a remarkable series of water-colours by Turner, some good specimens of classical art, Eastern and Oriental pottery, and Louis XV. and XVI. furniture; but the chief interest was constituted by the examples of Italian, French, and German bronzes, carvings, metal-work, enamels, etc., of the 15th and the 16th centuries.

The amount realised on the opening day of the sale was £64,025 3s. 6d. for 67 lots, the highest price, £9,000, being obtained for a pair of 16th-century Venetian andirons, 35 in. high, ascribed by Dr. Bode to Alessandro Vittoria, purchased at the Spence sale in 1893 for £2,400. The illustration of



GOLD AND ENAMEL MORSE. MILANESE. CIRCA 1600. 5 IN. DIAM. (12.4 cm.)



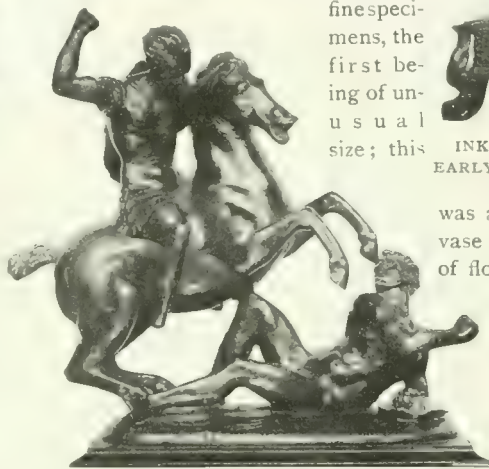
ANDROMEDA. BY RICCIO
LATE 15TH OR EARLY 16TH CENTURY
9 IN. HIGH (£3,885)

Cologne, 12th century, representing Saint Paul, £1,365; and a Limoges plaque, 13th century (probably the cover of a missal), of wood overlaid with the same, representing "The Crucifixion," 7¼ in. wide, £999 10s. A Milanese ivory diptych,



ITALIENNE. TERRA-COTTA FIGURE BY FALCONET
17½ IN. HIGH (£3,150)

Prometheus" and "Apollo and Marsyas," 17 in. and 24 in. high, by Bernini, brought £1,890; a statuette of "Ceres searching for Proserpine," by Michel Anguier, 21¼ in. high, £1,627 10s. (this brought £320 in the Spitzer sale; and a pair of Venetian statuettes, late 16th century, of "Mars and Bellona," 21 in. high, £1,050. Among the more important of the enamels were an oblong plaque of copper-gilt and champlevé enamel, 3½ in. high, 5 in. wide, by Friedericus of



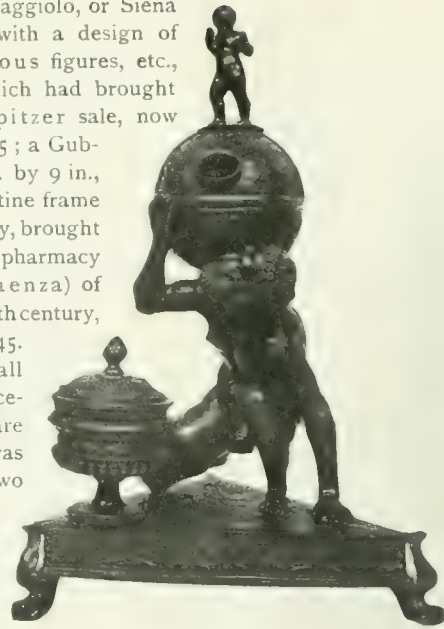
INKSTAND. BY RICCIO. CIRCA 1500
9¼ IN. HIGH (£3,255)

circa 1400, in intarsia frame, opening 15 in. wide, 10 in. high, each wing divided into six compartments, carved with scenes from the life of Christ, £3,675 (this brought £399 at the Field sale in 1893). Among the ecclesiastical objects, an Italian 14th-century ciborium of silver-gilt and translucent enamel, shaped as a hexagonal casket, on a tall stem, and decorated with scenes from the life of Christ, 15¼ in. high, 7 in. diam. at foot, brought £1,417 10s.

The second day's sale was largely devoted to examples of Limoges enamel and Italian majolica. Of

the latter, a Caffaggiolo, or Siena dish, decorated with a design of Cupid and various figures, etc., 9½ in. diam., which had brought £560 at the Spitzer sale, now advanced to £735; a Gubbio plaque, 11 in. by 9 in., in carved Florentine frame of the 16th century, brought £682 10s.; and a pharmacy jar (probably Faenza) of the close of the 15th century, 14½ in. high, £945. The earliest of all European porcelain—the rare Medici ware—was represented by two

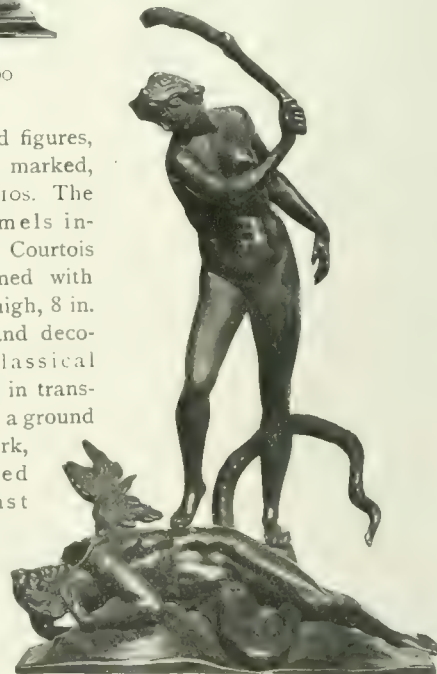
finespecimens, the first being of unusual size; this



INKSTAND. BY RICCIO. LATE 15TH OR EARLY 16TH CENTURY. 13½ IN. HIGH (£3,255)

was a water vessel shaped as an oviform vase and decorated with representations of flowers, etc., 11½ in. high, and bearing the mark "F" and the Cathedral of Florence, painted in blue underneath the vessel—it brought £1,995; the other example, an egg-shaped ewer, 8 in. high, decorated

with flowers and figures, and similarly marked, brought £1,312 10s. The Limoges enamels included a Jean Courtois candlestick, signed with initials, 11½ in. high, 8 in. diam. of base, and decorated with 12 classical subjects painted in translucent colour on a ground of gold scroll-work, which realised £4,305, against only £294 at the Magniac collection, 1892; a pair of oval salt-cellars, by Penicaud III., 3¼ in. high,



VIRTUE OVERCOMING VICE. BY BENVENUTO CELLINI. 10¼ IN. HIGH (£3,255)

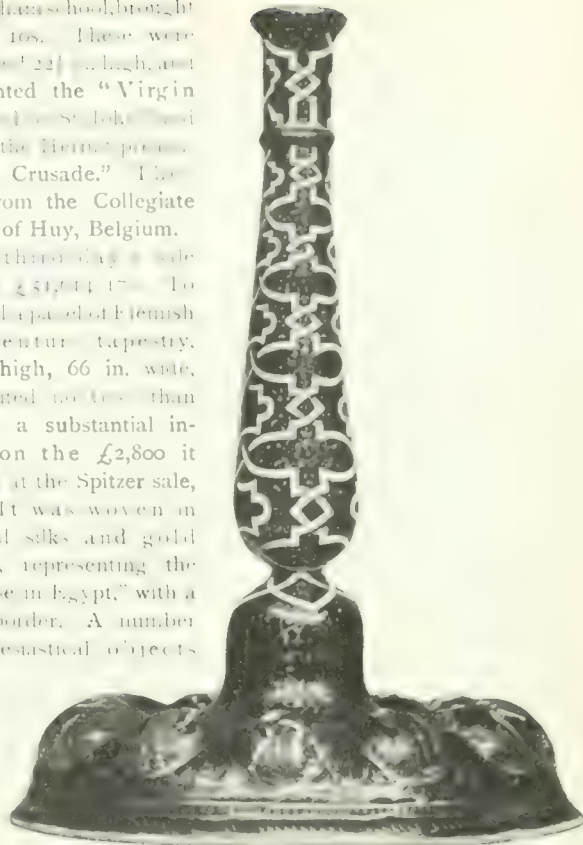


FAMILLE-VERTE VASE (KANGHI)
17 IN. HIGH (£7,241)

4½ in. wide, £546; a tapestry, by Pierre Raymond, signed with initials and dated 1538, the centre panel painted with *St. John*, after Raphael, 7½ in. by 6½ in., and the wings painted with Daniel and an aged saint, each 7½ in. by 2½ in., in bringing £1,305, showed only a very small advance on the £1,218 it realised at the Hamilton Palace sale, 1882; a portrait plaque of *Henri d'Albret, King of Navarre*, by Leonard Limousin, 3½ in. by 2½ in., which brought £378 in the Magniac collection, now advanced to £1,732 10s.; a plate by the same, signed with initials, 7½ in. diam., and painted with "Joseph making himself

Nottingham school, brought £1,417 10s. These were 20 in. by 12½ in. high, and represented the "Virgin and Child with St. John" and "After the Battle of Harnout during the Crusade." They came from the Collegiate Church of Huy, Belgium.

The three days' sale realised £81,714 17s. To this total a panel of Flemish 15th-century tapestry, 85 in. high, 66 in. wide, contributed no less than £8,190, a substantial increase on the £2,800 it realised at the Spitzer sale, 1903. It was woven in coloured silks and gold threads, representing the "Repose in Egypt," with a floral border. A number of ecclesiastical objects

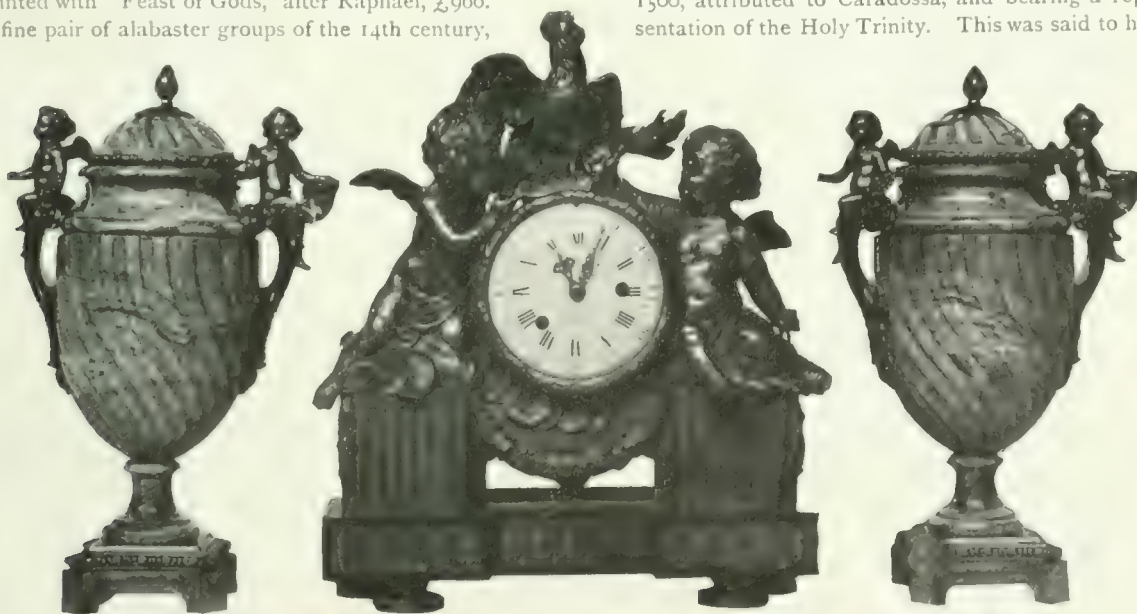


CANDLESTICK (IMOGES ENAMEL) BY JEAN COURTOIS
11½ IN. HIGH (£4,308)

known to his brethren," £756; and a large oval dish, by Jean Courtois, signed with initials, 20 in. wide, and painted with "Feast of Gods," after Raphael, £966.

A fine pair of alabaster groups of the 14th century,

brought very high prices, no less than £4,410 being realised by a gold and enamel morse, 5 in. diam., circa 1500, attributed to Caradosso, and bearing a representation of the Holy Trinity. This was said to have



LOUIS XV. MARBLE AND ORMOLU VASES AND LOUIS XVI. CLOCK. BY IMBERT L'AMINE
VASES, 17½ IN. HIGH (£2,000) CLOCK, 17 IN. HIGH (£1,301)

belonged to Roderic Borgia, Pope Alexander VI. A French 14th-century diptych of silver-gilt and translucent enamel, opening 33 in. by 23 in., the panels of the interior chased with "The Annunciation" and "The Nativity," and the exterior illustrated with "The Crucifixion" and "The Resurrection," brought £1,785; a North Italian diptych of translucent enamel on silver, opening 5½ in. by 8½ in., circa 1500, composed of two plaques enamelled with "The Nativity" and "The Adoration of the Magi," reached the enormous price of £6,930; a German 15th-century miniature book of gold and translucent enamel, only 1½ in. by 1½ in., the cover and three leaves delicately engraved with ten scenes



FLEMISH 15TH-CENTURY TAPESTRY PANEL. 85 IN. BY 60 IN. (£8,190)

1524, painted with a shield-of-arms and landscape background, £2,835; a Faenza dish (Casa Pirota), 10¼ in. diam., dated 1520, with a design of Cupids, £1,470—this brought £604 at the Spitzer sale; a Gubbio saucer-dish, by Maestro Georgio, signed with initials, 7½ in. diam., painted with the head of a saint, etc., £892; an Urbino circular cistern, 13½ in. high, 21 in. diam., the exterior and interior painted with classical scenes, £525; and a pair of Savona white busts of children, 6½ in. high, £430 10s. An elaborately carved walnut-wood panel, 42 in. high, 21 in. wide, Ile-de-France, circa 1550, brought £441; another, 21½ in. by 33 in., a little earlier in date, German, attributed to Tilman Riemenschneider,



DINANDERIE STATUETTE OF ST. LEONARD. FLEMISH. CIRCA 1400
22 IN. HIGH (£1,110 10s.)

from the life of Christ, brought £1,050; and a silver-gilt monstrance, Italian or Spanish 16th century, 20½ in. high, 8 in. diam. of foot, £672. The Italian majolica included a Gubbio dish, 14½ in. diam., signed with initials, and dated

£735; a walnut-wood table, 28 in. by 27 in., school of Lyons, 16th century, £483. Of the same wood were a serving table, 46 in. wide (school of Lyons), 16th century, £1,050; a coffer, 65 in. wide, French, temp. Francois I., £567; a credence, 58 in. high, 41 in. wide, £1,102, and another, 57 in. high, 48 in. wide, £1,470, both of the school of Lyons.



LIMOGES ENAMEL PYX. 13TH CENTURY
7 IN. HIGH (£3,255)



CIBORIUM, SILVER-GILT AND ENAMEL, ITALIAN. 14TH CENTURY
15½ IN. HIGH (£1,417 10s.)

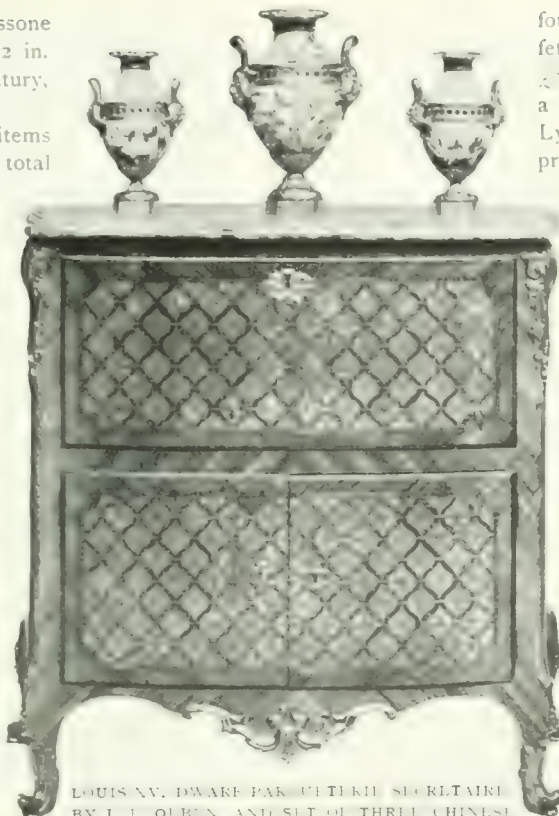
16th century; and an Italian cassone of walnut-wood, 28 in. high, 72 in. wide, first half of the 16th century, £1,200.

Among the more important items which helped to make up a total of £12,573 4s. for the fourth day's sale the well-known Gallo-Roman bronze, 17½ in. high, representing "Hercules" as a bearded man with a lion's skin over his head, which realised only £105 at the Wills sale in 1891, now brought £1,627 10s. A Hydria, 15½ in. high, Greek, circa 450 B.C., brought £493; a Satyr, 41 in. high, archaic Italo Greek, circa 490 B.C., £283 10s.; and "Aphrodite," 21 in. high (Praxitelean type), £283 10s. Among the examples of Venetian glass, a 15th-century green goblet, 8 in. high, 2½ in. diam., brought £304 10s.; while a dark blue Spanish 15th-century goblet, 7¾ in. high, brought £152 5s.

The fifth day's sale, which realised £54,583 14s. 6d., was noteworthy for the inclusion of many fine examples of Oriental china and French furniture. Among the former a *famille-verte*, square-shaped vase (Kang-he), 19 in. high, enamelled with flowers emblematical of the

four seasons, on a yellow ground, fetched the prodigious price of £7,245, an auction-room record for a single piece of china. At the Lyne-Stephens sale in 1894 it was priced at only £351 15s. A pair of oviform jars and covers, 21½ in. high (Nankin), brought £672, and a *famille-rose* octagonal vase and cover, 21½ in. high (Kang-he), £485.

The French decorative objects included the following pieces belonging to the Louis XVI. period:—a perfume-burner of ormolu, 13 in. high, £735; a pair of vases and covers, 7½ in. high, of turquoise Sèvres porcelain, mounted in ormolu, £945; a pair of vases of Sèvres porcelain and ormolu, 17 in. high, £445; a pair of vases of Chinese celadon porcelain (Kang-he), with ormolu mounts, 6 in. high, £240; a set of three vases of the same, with ormolu mounts, 13 in. and 10½ in. high, £3,150; a clock, by Corniquet, with a bronze figure on either side, £714; a pair of oviform vases and covers, striated brown marble and ormolu, 17½ in. high, £1,050; and an ormolu clock, by Imbert L'ainé, 19 in. high, £1,050. A terra-cotta figure, "La Baigneuse," by Falconet, 17½ in. high, representing a



LOUIS XVI. DWARE FAULTER SECRETAIRE BY J. J. OUBIN, AND SET OF THREE CHINESE PORCELAIN VASES WITH ORMOLU MOUNTS SECRETAIRE (£4,200) VASES (£3,150)

vases and covers, striated brown marble and ormolu, 17½ in. high, £1,050; and an ormolu clock, by Imbert L'ainé, 19 in. high, £1,050. A terra-cotta figure, "La Baigneuse," by Falconet, 17½ in. high, representing a



LOUIS XVI. COMMODE STAMPED J. C. SAUVAGE (M. 1,100)



ELIZABETHAN TANKARD AND COVER. 12 OZ. 8 DWT. (£1,850)

gracefully draped girl standing on a rock, brought £3,150. Of Louis XV. furniture, a small marqueterie commode, 27 in. wide, stamped I. Dubois, ME, mounted with ormolu, realised £1,365; a pair of small tables, 16 in. wide, the panels inlaid and mounted with ormolu, £1,522 10s., against £215 at the Bentinck sale in 1891; and a parqueterie commode, 38 in. wide, stamped D. de Loose, ME, and mounted with ormolu, £997. The chief piece of Louis XV. furniture was, however, a dwarf



ELIZABETHAN TAZZA. 20 OZ. 14 DWT. (£1,450)

parqueterie secretaire, stamped J. F. Oeben, the front and ends inlaid with large panels of rosettes and trellis-work on satin-wood grounds with tulip-wood borders and with ormolu mounts, which realised £4,200, against £682 at the Clifden sale in 1895. Even this high price was surpassed by a Louis XVI. commode, 59 in. wide, stamped C. C. Saunier, ME, of oak veneered with tulip-wood, mounted with ormolu, which brought £5,040. Other pieces of the same reign included a parqueterie commode,



DIPTYCH OF TRANSLUCENT ENAMEL ON SILVER. ITALIAN. 15TH CENTURY. 5 1/4 IN. BY 8 1/4 IN. (£6,030)



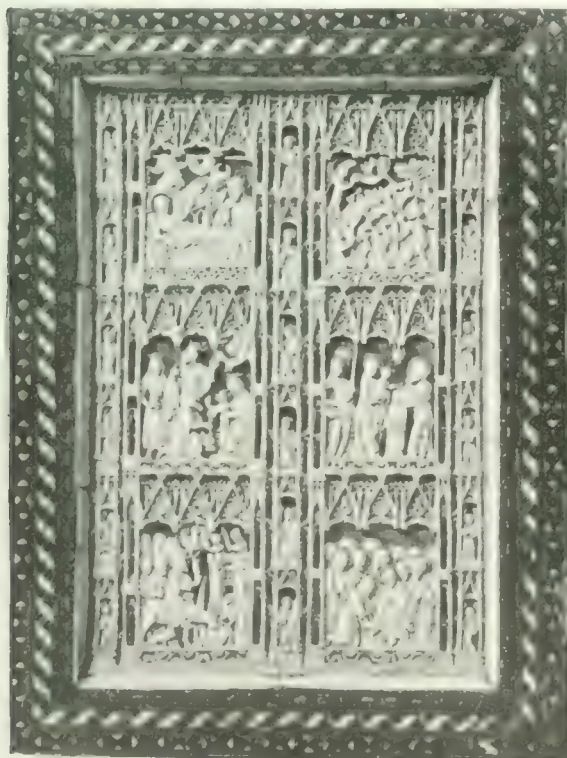
PORTRAIT OF A YOUNG MAN, BY ANGIOLO BRONZINO
45 IN. BY 35 IN. (C. 1530)



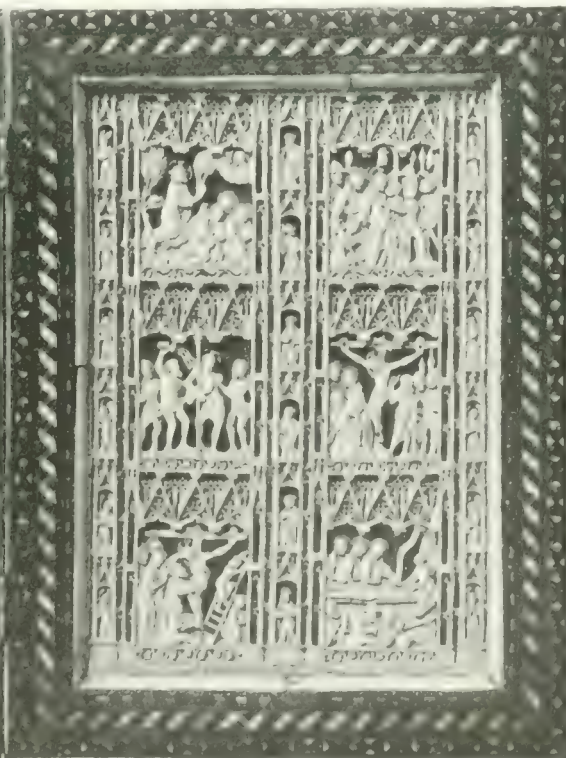
PORTRAIT OF A YOUNG MAN, BY ANGIOLO BRONZINO
32½ IN. BY 27½ IN. (C. 1530)

57 in. wide, stamped M. G. Cranmer, ME, similarly veneered and mounted, £2,100; a writing-table, 64 in. wide, the borders veneered with tulip-wood, and the

panels inlaid with zig-zag lines on hare-wood ground, and mounted with ormolu, £3,780; and six fauteuils, of carved gilt wood, covered with Beauvais tapestry, £2,310.



IVORY DIPTYCH IN "INTARSIA" FRAME



MILANES.

CIRCA 1400

1 IN. BY 1 IN. (C. 1575)

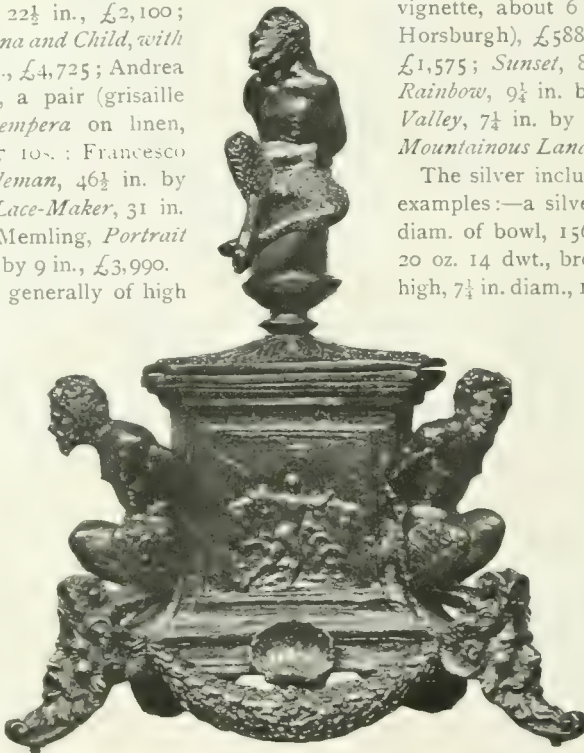
A Persian silk rug, 8 ft. by 5 ft. 5 in., realised £5,250 towards the total of £14,194 10s. for the sixth day of the sale. This price is a record for England, though it has been exceeded in America. The rug was on a red and yellow ground with striped borders, and with a green diamond-shaped panel in the centre.

The pictures in the Taylor collection, with the exception of the Turner drawings and a few examples of the Italian school, were not specially noteworthy. The highest individual price was obtained for the *Portrait of a Young Man*, in black silk doublet (on panel, 45 in. by 33 in.), by Angiolo Bronzino, which brought £11,340; another *Portrait of a Young Man*, wearing a dark purple dress and a blue cape over his shoulders (on panel, 32½ in. by 26½ in.), by the same, brought £6,090. Other works included Fra Angelico, *The Annunciation*, in two panels, 12 in. by 9½ in., £1,785, against £1,312 at the Hamilton sale, 1882; Giacomo Bellini, *Saint Dominic restoring to life the Young Lord Napoleon*, on panel, 13 in. by 16½ in., £1,365; Cima da Conegliano, *The Virgin and Child, with St. Francis and St. Anthony of Padua*, a lunette, on panel, 16 in. by 22½ in., £2,100; Francesco Francia, *The Madonna and Child, with Saints*, on panel, 29 in. by 22 in., £4,725; Andrea Mantegna, *Judith and Dido*, a pair (grisaille heightened with gold), in tempera on linen, 25 in. by 11½ in. each, £1,627 10s.; Francesco Salviati, *Portrait of a Gentleman*, 46½ in. by 35½ in., £3,780; Titian, *The Lace-Maker*, 31 in. by 26 in., £3,780; and Hans Memling, *Portrait of a Young Gentleman*, 13 in. by 9 in., £3,990.

The Turner drawings were generally of high quality, many of them having passed through noteworthy collections, and a large proportion of them being well known by their reproductions. The *Longship's Lighthouse, Land's End*, 11½ in. by 17½ in. (engraved by W. R. Smith, brought £1,080; *Derwentwater, or Keswick Lake*, 10½ in. by 17 in. (engraved by W. Radclyffe), £2,310; *Christbrook Castle*, 11½ in. by 16½ in. (engraved by C. Westwood), £1,995; *Off Beachy Head*, 15½ in. by 27 in., £892 10s.; *The Rigi*



GUBBIO DISH. 14½ IN. DIAM. (£2,835)



INK-STAND. BY RICCIO. 4½ IN. HIGH (£3,255)

at Sunrise: *Lake of Lucerne Blue Rigi*, 11½ in. by 17½ in., £2,835, against £310 16s. at the Bicknell sale, 1863; *The Rigi at Sunset: Lake of Lucerne (Red Rigi)*, 12 in. by 18 in., £2,100, against £661 10s. at the Munro sale, 1877; *Llanthony Abbey*, 11½ in. by 16½ in. (engraved by J. T. Willmore), £2,100; *A Lonely Dell near Wharfedale*, 11 in. by 15½ in., £504; *Falls of the Tees: High Force*, 11 in. by 15½ in. (engraved by E. Goodall), £630; *Sisteron, Basses Alpes*, 7½ in. by 11 in., £1,050; *York*, 20 in. by 28½ in., £945; *Ehrenbreitstein and Coblenz*, 9 in. by 11½ in., £1,312 10s.; *Mainz*, 8½ in. by 14 in., £1,207 10s.; *Lausanne*, 9 in.

by 13 in., £2,625; *Genoa*, vignette, about 4½ in. by 8 in. (engraved by E. Finden), £735; *Aosta*, 9½ in. by 10½ in., £1,470; *Lausanne*, 9 in. by 13 in., £1,732; *The Grand Canal, Venice*, 8½ in. by 12½ in., £3,780; *Lausanne*, 9½ in. by 12 in., £735; *Venice: Sunset*, 8½ in. by 12½ in., £1,365; *Thun*, 9 in. by 11½ in., £1,417 10s.; *View on the Rhine*, 9½ in. by 14 in., £1,365; *Brienz*, 9½ in. by 14½ in., £1,417 10s.; *A Seapiece, with Gurnets*, on brown paper, 8½ in. by 11½ in., £546; *Calais Harbour*, vignette, about 6 in. by 5 in. (engraved by J. Horsburgh), £588; *Andernach*, 9 in. by 11½ in., £1,575; *Sunset*, 8½ in. by 11½ in., £714; *The Rainbow*, 9½ in. by 11½ in., £609; *An Alpine Valley*, 7½ in. by 10½ in., £1,417 10s.; and *A Mountainous Landscape*, 9½ in. by 10½ in., £1,155.

The silver included the following Elizabethan examples:—a silver-gilt tazza, 5½ in. high, 7½ in. diam. of bowl, 1564 (maker's mark, A.), weight 20 oz. 14 dwt., brought £1,450; another, 5½ in. high, 7½ in. diam., 1565 (maker's mark, A.), weight

16 oz. 6 dwt., £1,200; fruit basket, of circular shape, 1597, weight 20 oz. 17 dwt., £700; a tankard and cover, with nearly cylindrical barrel, 6½ in. high, 1572 (maker's mark, H. S., with pellet below), weight 12 oz. 8 dwt., £1,850; and a silver-gilt goblet with V-shaped bowl, 6½ in. high, 1598 (maker's mark, T. F., with pellet below), weight 8 oz. 9 dwt., £600.

The engravings and books are treated in the ordinary sale notes pages.



MISS HANNAH RUSSELL
ATTRIBUTED TO WILLIAM HOARE



And its Plate

Part II.

Written and Illustrated by Leonard Willoughby

IN continuation of my brief remarks on the early history of Liverpool and its almost incessant vicissitudes, it is well known that the fifteenth century was a period of steady decay as far as this city was concerned. This, in a great measure, was owing to the annuity which resulted from the Wars of the Roses, for the burgesses were neither numerous nor strong enough to shut their gates upon the combatants as other towns were able to do. It was, however, in this century that the

municipal authorities were for the first time able to boast of the possession of a town hall. It came about in the following way—

In 1515 the Rev. John Crosse, vicar of St. Nicholas-in-the-Shambles, in London, made over all his property in Liverpool for the endowment of a charity, the priest of which was to pray for the souls of all members of the Crosse family, and to keep a grammar school to which all poor boys and all boys of the name of Crosse were to be admitted without payment. The priest and teacher were to be appointed by the mayor.

At the same time the benefactor presented to the borough the "New House," called "Our Lady's House," to keep their courts and such business as they shall think most expedient." This Town Hall stood in High Street on part of the site of the Liverpool, London and Globe Insurance offices, and was a thatched building. Shortly after this date unfortunate quarrels arose between the burgesses and Sir R. Molyneux—who had obtained the fee-farm lease of

the town over the collection of dues and holding of courts. This lasted for some years, but owing to the good offices of Lord Strange, eldest son of the Earl of Derby, the burgesses again obtained their rights. Prosperity was not experienced again until the end of the sixteenth century. The population in 1565 was only seven hundred, and in 1566 about one thousand—and less than it was two hundred years previously. In 1557 Liverpool owned thirteen vessels, and at the end of the century twenty, yet it was now that the borough was really commencing to advance.



SILVER CUP, NOW USED AS A SNUFF-BOWL
MADE FROM TWO SILVER CUPS IN THE POSSESSION
OF THE COUNCIL IN 1519
LONDON HALL-MARK 1519 MAKER'S MARK L. L.

As a result of the endless troubles which had afflicted the burgesses during the century, a great change in the government of the borough came about. In 1580 the mayor, who informed the assembly that the misfortunes of the borough were due to that body not being composed of the most discreet or substantial of the burgesses, proposed that a council of

twenty-four ordinary members and twelve aldermen be appointed and empowered to administer all borough business without reference to the assembly. Thus the town council was first established, and continued till 1835, when the Municipal Reform Act was passed. This very definite epoch in the history of Liverpool had one result, for the mayor became at once a much less important person, and instead of being a



SILVER FLAGON, INSCRIBED: "THE GIFT OF MARGERY FORMBY TO THE TOWNE OF LIVERPOOLE" 6½ IN. HIGH HALL-MARK, 1682

dictator and not capable of being called to account whilst holding office, he was henceforth merely the mouth-piece of the town council.

From first to last the borough has been granted some twenty charters between 1207 and 1803. Of these, that of Charles I. in 1626 declared the borough henceforth an incorporated borough whether it had been so or not before. The

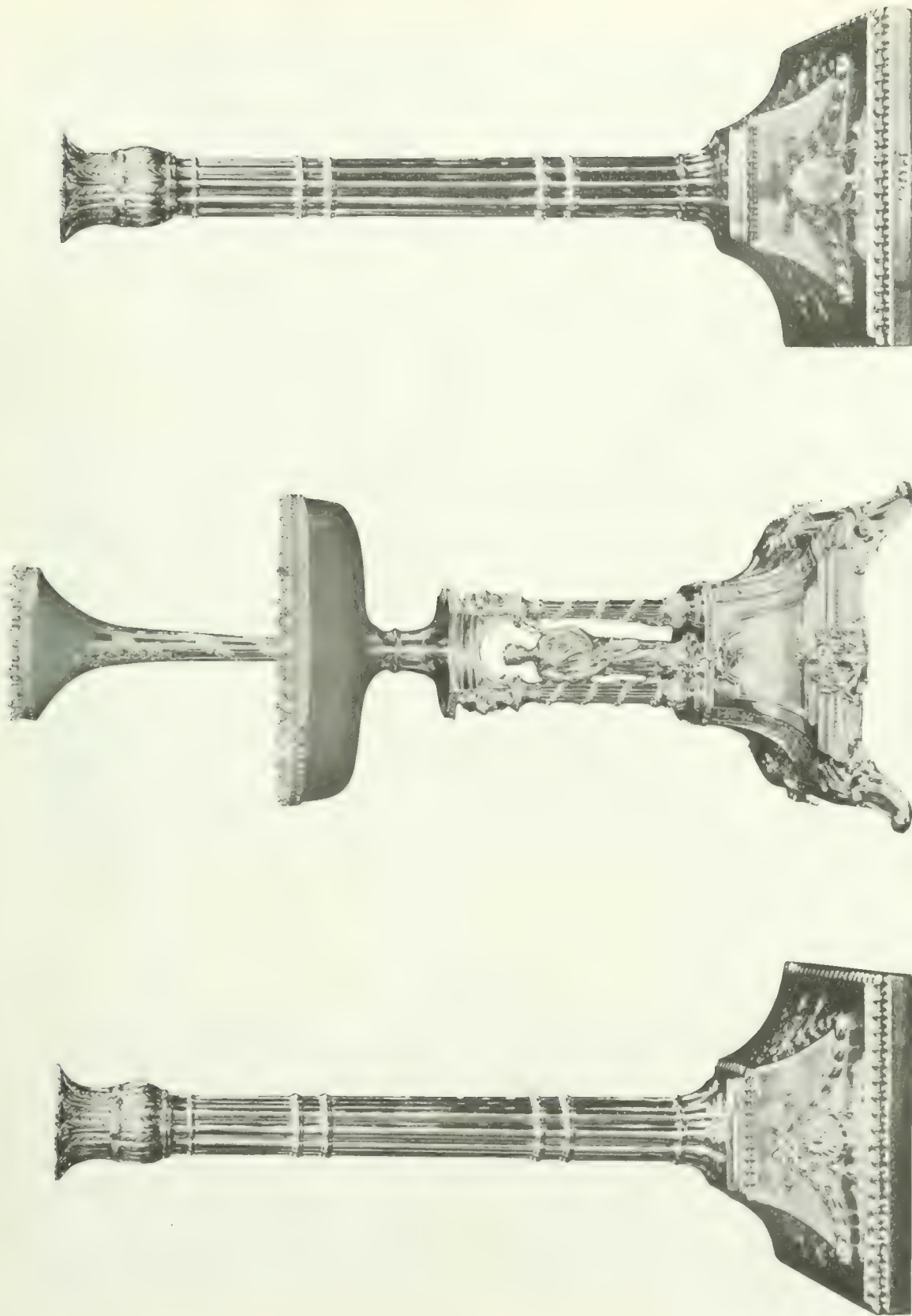
burgesses were to enjoy all the rights and privileges which they then exercised, whether they had obtained them by definite grant or usurpation. The charter of Charles II., 1676, raised the number of the council from forty to sixty, and granted the right of the council to elect the mayor and bailiffs, hitherto the sole relic of power of the assembly. The charter of James II. contained a clause whereby the Crown could at any



SILVER HALF-PINT TANKARDS



HALL-MARK, 1773

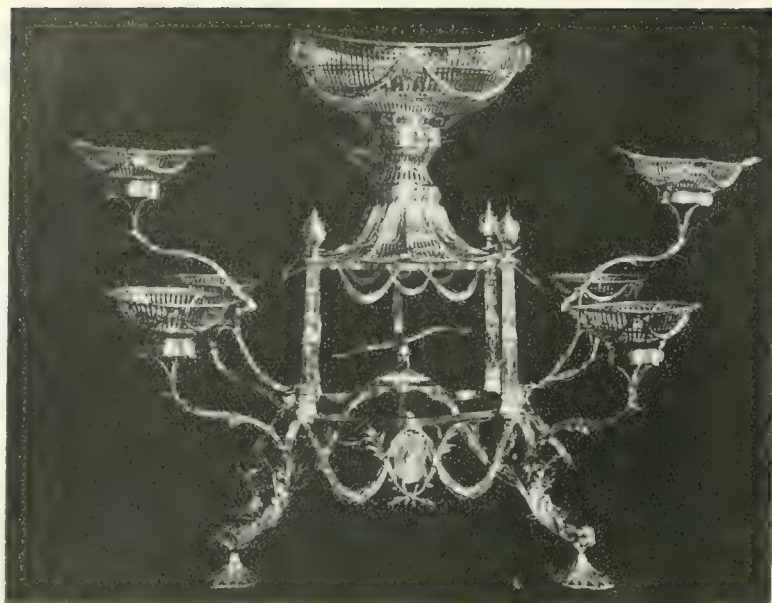


SHEFFIELD HALL MARK 1873 18 IN. HIGH AND CENTRE PIECE PRESENTED TO THE CORPORATION OF SHEFFIELD BY THE SHEFFIELD SILVER CO. (HEIGHT 34 IN.)

time remove any of the borough officers as members of the town council. This clause was intensely unpopular, as hitherto those elected to the council were members for life. In 1695 William III. granted a charter which confirmed that of Charles I., and under it the town was governed by

a common council of forty-one honest and discreet burgesses, including a mayor, deputy mayor, two bailiffs, two sub-bailiffs, a recorder, common clerk, and an indefinite number of aldermen, being all who had filled the office of mayor. Among the officers of the corporation not named in the charter were a sergeant-at-mace, a water-bailiff, and deputy water-bailiff. This charter continued till 1835. The business of the council had been, since 1673, conducted in a new Town Hall facing Castle Street. It was raised on a colonnade of arches, open to the air, which was used as an exchange, the council chamber and banqueting hall being on the first floor.

In 1748 a new Town Hall and Exchange were built, planned by Woods, who did so much to beautify Bath. This Town Hall was burnt on January 18th,

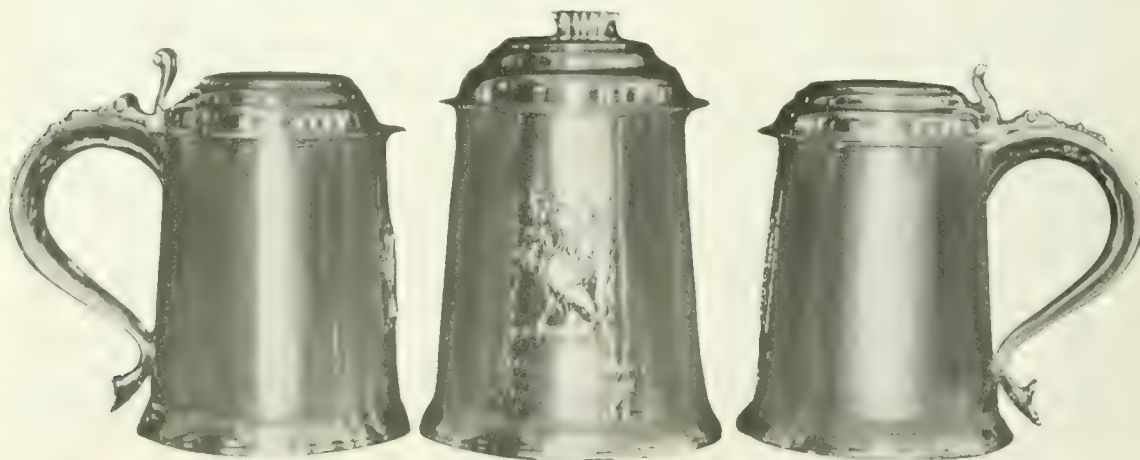


SILVER EPERGNE

HALL-MARK, 1775

1795, but was reconstructed as it now stands. Had I attempted to follow up the remarkable history of Liverpool in detail, and all the doings of the Corporation up to the time when Queen Victoria in 1880 granted a charter, creating the borough a city, and in 1893 its chief magistrate the title of the Rt. Hon.

the Lord Mayor, I should require many pages and chapters. I have only, therefore, led up to a few early facts and reasons why this originally little bere-wick became gradually a town, and then a mighty city, throbbing with busy life. The reasons why this has eventually come about is, firstly, due to Liverpool's situation, for the city is as nearly as possible in the centre of the British Isles. It is placed overlooking on one side the sheltered estuary which leads to the open waters—the high-road to all the world. On the other side the plain of Cheshire stretches between the Derbyshire and Welsh hills, where the Romans ran their roads west and north. This wide plain to-day has in addition railways and canals all converging upon Liverpool, thus making it the channel of communication between the Midlands



SILVER TANKARDS

CENTRE 8½ IN.

OTHERS 7½ IN.

HALL-MARK, 1766



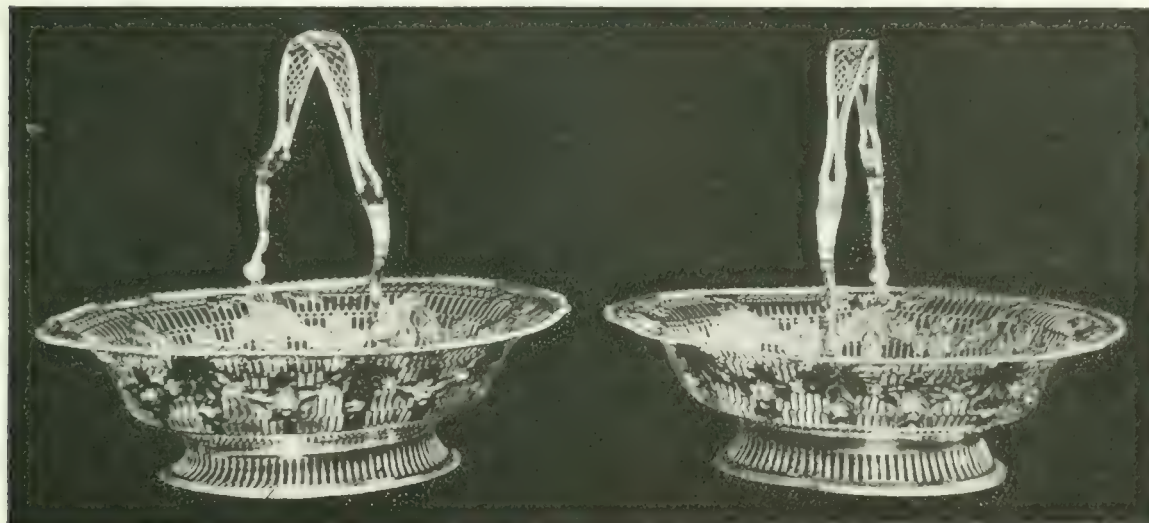
SILVER FRUIT-DISHES

CENTRE PIECE 1802

SIDE DISHES, 1803

and Southern England. It is also the central port of the British Isles. Liverpool's greatness commenced only when she reached in later years beyond the trade

important counties in England, being isolated by mountains on the east and marshes on the south. Chester for centuries was her most serious rival in

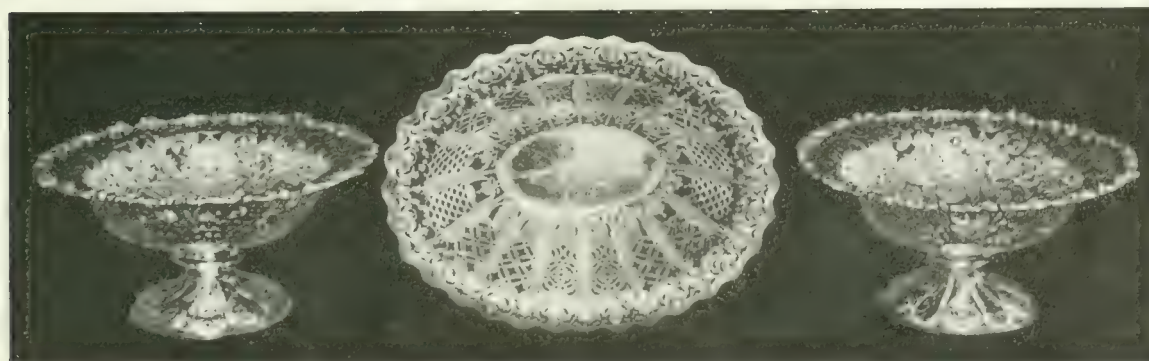


SILVER BREAD-BASKETS

HALL-MARKS, 1772 AND 1775

of the waters of the Irish Sea, and when the trade of Africa and America was captured, and she became the gateway of Europe. But up to the middle of the eighteenth century Lancashire was one of the least

both the trade of Ireland and in commanding the northern roads into Wales. It was also a city of great military importance. However, the great energies of Liverpool's citizens overcame all obstacles,



SILVER FRUIT-DISHES

HALL-MARK 1800

politically and otherwise, which for so long retarded her advancement. Despite the fact that the surrounding country also was poor and thinly populated, that the town itself was isolated and had a lack of natural waterways, and above all had a great rival in Chester, still the obstacles gradually disappeared, and Liverpool blossomed forth eventually into the second city of the Empire. To sum up, therefore, in brief as to the real cause of all this: it was first of all the discovery of America and the transference of the main English trade routes from the North Sea to the Atlantic; then came the cotton industry, which was rapidly developed by the great inventions of the eighteenth century: the making of roads over the marshes by the citizens, canals, the deepening of shallow streams, building railways, and creating safe harbourage in the first docks ever built in England—it was all these combined which helped to make the city a successful rival over other

ports, such even as Bristol. Though these enterprises were, it is true, only comparatively modern ones, still by following on struggles which for years had existed, it was these that taught the townspeople self-reliance and vigour.

As to whether a tithe of the enormous population of Liverpool to-day are acquainted even in the vaguest way with all that in the past has led up to the city's

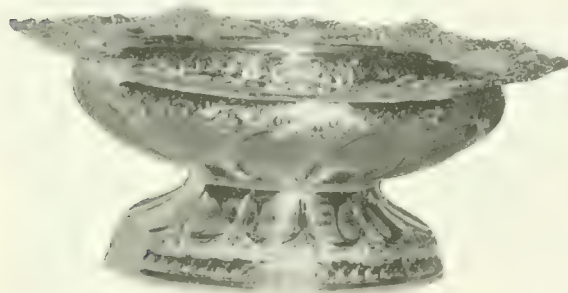


SILVER TEA-URN, WITH LIVERPOOL'S CREST
ON SUMMIT

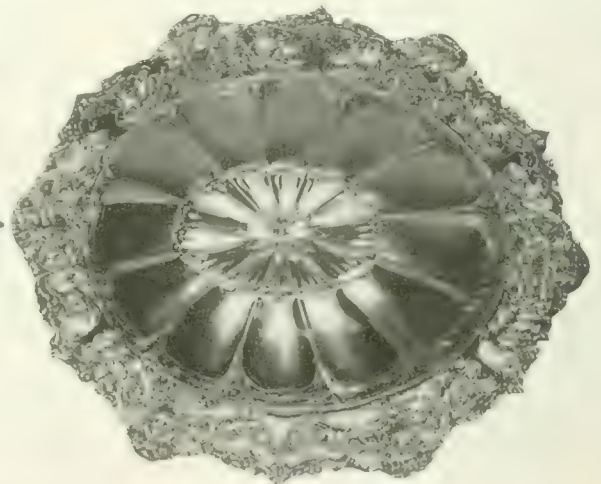
present-day greatness and importance, I cannot surmise. Unfortunately, experience teaches me more and more of the extreme apathy of the majority of city fathers and citizens generally of anything which occurred before they themselves happened to be born. But if Liverpool is an exception in this respect, which I hope it is, and the story of the city is a familiar one—one which is taught in schools, and to the coming generation, as it should be—I am confident, then, the present-day inhabitants will agree with me that the struggles against adversity of its early inhabitants were heroic. Also that the late, though then steady, rise of the city to importance was quite remarkable, outpacing all other cities of the kingdom in their stride in obtaining commerce and importance. To the humble and nameless townsmen—all now sleeping their long sleep—who fought so long for freedom in the dim past, the citizens of to-day owe much, aye everything, for it was to their vigour and

stern resolution to conquer all difficulties that victory—so well earned, so glorious—came at last.

For many centuries it has always been the custom of corporations to provide the mayors for the time



SILVER FRUIT-DISHES



HALF MARKS 1801 AND 1862

12½ IN. DIAM.

4½ IN. HIGH

The City of Liverpool



SILVER SAUCE-BOATS

being with a suitable service of plate wherewith to make such proper display when dispensing hospitality his parable from his office as was thought to be consistent with the dignity and importance of the

are only two pieces—the at Kings Eden a fifteenth-century enamelled standing cup—and the other the “Bodkin” cup at Portsmouth. Much more formerly existed which today would have been of



SILVER SUGAR-CASTERS

DATE LETTER, 1820

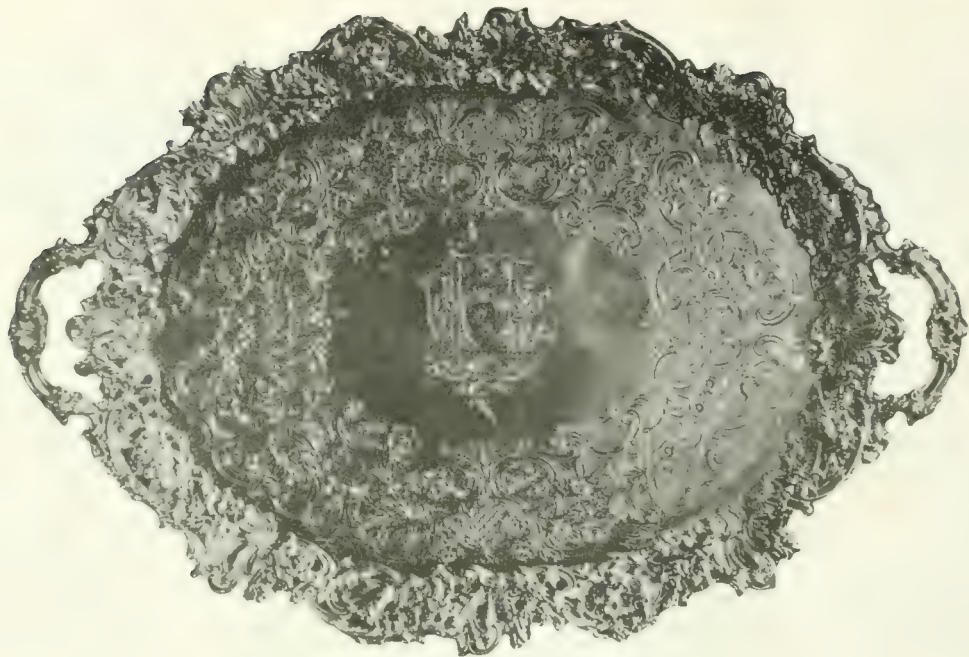
MUSTARD AND SALTS 1817

city or town. The inventories of these services of silver have in most cases been handed down in corporations, and by these we see how little now is left of any prior to Elizabeth's reign. In fact, there

course, of untold value. But a good deal got worn out and damaged, more was sold for various reasons, some was misappropriated, whilst a considerable amount was considered old-fashioned (*sic*), and exchanged



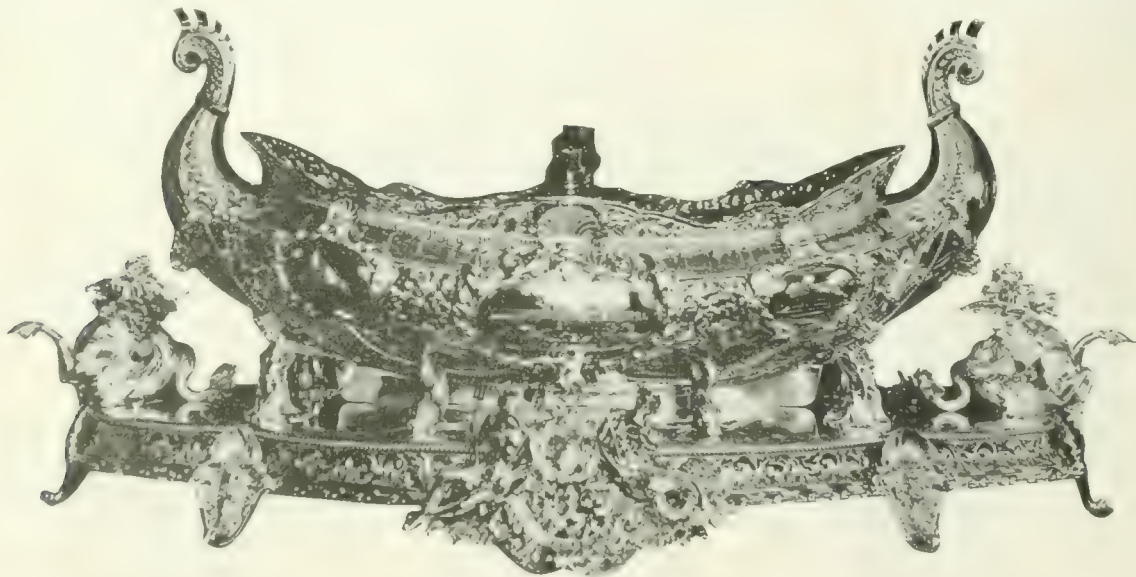
SHEFFIELD PLATE WINE-COOLER (ONE OF EIGHT) AND TWO SAUCE BOWLS



SILVER SALVER 18 IN. DIAM.

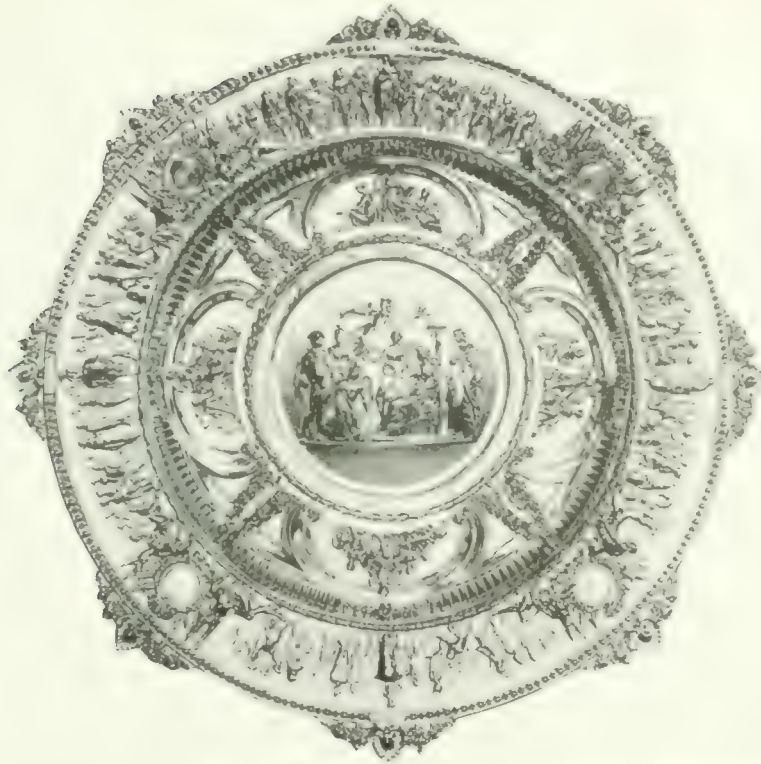
or converted into new plate of questionable beauty. A good deal of the old plate has been gilt, probably more to save the necessity of frequent cleaning, and to make a great show. It is thus that plate is so often described to-day and mistakably thought to be solid gold, which it certainly is not. As a matter of fact, there are only three pieces of solid gold plate belonging to the corporations of the kingdom, one—the oldest—being a small cup or goblet weighing $26\frac{1}{2}$ oz., made in 1672 by a York goldsmith, and given to that corporation; one, a plain gold porringer

weighing 44 oz., made in London, 1680-1, and given to the city of Oxford by the second Duke of Buckingham, 1669; and one a gold snuff-box belonging to the corporation of Chichester, made in London, 1756. Liverpool, like other cities and towns, had, and has, a considerable collection of silver and silver-gilt plate. The majority of it, however, is modern. There are, however, some interesting old tankards, a tobacco box, a monteith and ladle, and a large quantity of silver knives and forks dated 1733. Practically all the plate has the London hall-mark, as has most of the plate



SILVER TANKARD PRESENTED TO THE CORPORATION OF LIVERPOOL BY LOUIS SAMUEL COHEN, LORD MAYOR 1899-1900

The City of Liverpool



SILVER SHIELD

HALL-MARK 1852

DESIGNED BY JOHN MAYER, F.S.A.

of other corporations. I herewith give illustrations of the most interesting and valuable of Liverpool's collection, and such information about each piece as is procurable.

It will thus be seen that though most of it is

modern, still it is of considerable value and beauty, and calculated to make a brave show at banquets, one worthy of the city's dignity and importance, and one which will compare favourably with those of most cities and towns in the kingdom.



SILVER ROSE-BOWL

13 IN. DIAM.

7 IN. HIGH

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (I).

DEAR SIR, —I should be glad to know if any of your readers can assist me in discovering the painter of the portrait of which I send photo, and also the person portrayed.

Yours faithfully, M. B.

PAINTING, "THE CHARITY OF ST. CHARLES."

DEAR SIR,—I have a very fine old oil-painting which I believe represents St. Charles (Carlos) Boromeo presenting a silver censor to a haggard old peasant woman.

There are two other figures, the latter's husband in the right background, and an acolyte in the centre background. There is also chalice, goblet, and crozier on the left. I believe the original picture is called *The Charity of St. Charles*, and was painted by Velasquez. Can you inform me if there is such an original picture in existence? Where it is? Can a reproduction be procured? Also, where might I see a complete list of paintings by Velasquez? Thanking you

for your previous kind replies to enquiries, and anticipating further favours,

Believe me, yours faithfully, J. STREETER.

ENGRAVING AFTER FUSELI (JULY NUMBER).

DEAR SIR,—In answer to J. W. W., I beg to say that the picture he has the engraving of is No. 20 in Vol. I. of Boydell's *Shakespeare*. It is engraved by I. P. Simon, after H. Fuseli, R.A., and was published September 29th, 1796. If J. W. W. wishes, I can give him the full inscription.

Yours truly,
RANDLE W.
MATHEWS.



UNIDENTIFIED PORTRAIT (I)

Re "ENGRAVING AFTER FUSELI" (JULY NUMBER).

DEAR SIR,—
Re above query, I beg to say that I have a similar engraving from *Midsommer Night's Dream*, and the name of the engraver is "Peter Simon." I find he also engraved the works of Peters, Hamilton, Smirke, Kirk, Wheatley, Westall, Downman, Gainsborough, Opie, Reynolds, etc. The engraver was born in London, 1750; died about 1810 (see Bryans).



PORTRAIT OF THE MARQUISE DU BLAIZEL
BY DR. THOMAS LEBRON, M.A.
A. H. 1891. W. H. & P. Co.

Notes and Queries



UNFINISHED BUSINESS

Shall be pleased to supply further information if J. W. W. requires.

YOUNG, J. SUMMIT.

UNION-NUMBER, PAINTING.

DEAR SIR,—I should be glad to know the name of the painter of the old oil-painting of which I enclose photo.

Years mathematically, C. K. HIRSHOCK.

UNIDENTIFIED MINIATURE.

DEAR SIR,—I enclose herewith a photograph of an unidentified miniature, and wonder if you would be kind enough to reproduce it? It represents a man in a grey wig, white cravat, and black coat. It is well painted, something in the manner of John Smart. From its associations, I think it may be a member of the Walpole family. Possibly some of your readers may be able to identify the man.

Yours sincerely, C. CLARKSON SHAW.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR, -Herewith I enclose you portrait of a

July 1. I have the gold from your letter in a small box with the name of the artist. The dimensions of the photograph are only 4 in. by 4 in. in very good old French gold frame. The only drawing is a rather large, but not a good one, but it does not detract very considerably in the photograph. I trust that you will do your very best and improve in the identification.

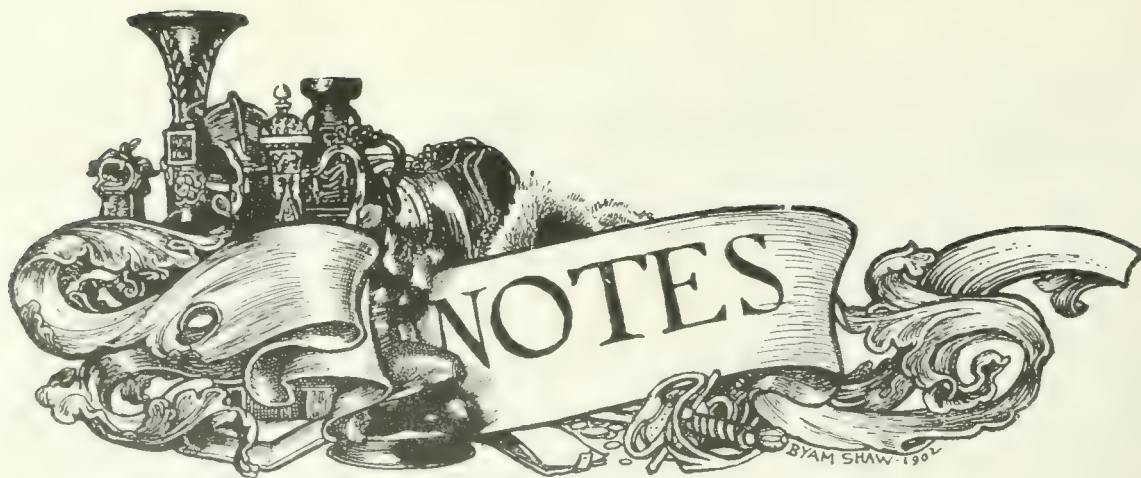
Yours truly, J. C. SMITH.



UNIDENTIFIED PORTRAIT 101



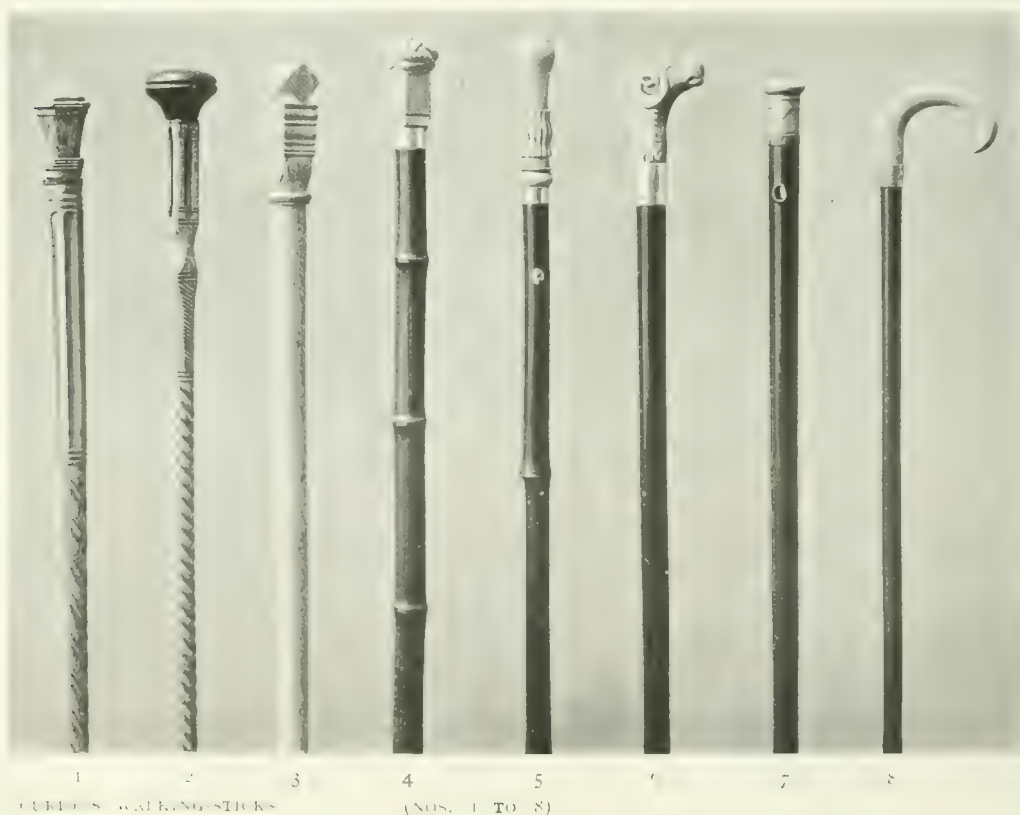
UNIDENTIFIED PAINTING.

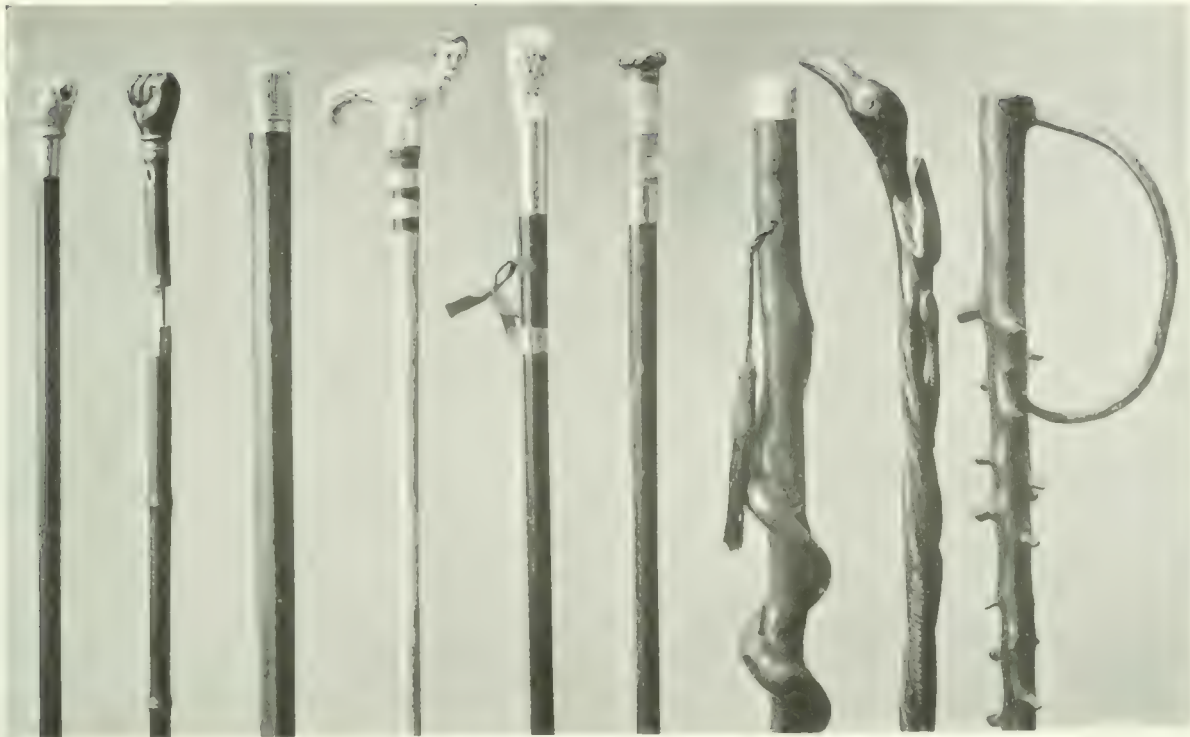


A PHASE of collecting which has not as yet many adherents is the acquisition of old and curious walking-sticks, and that they are to be found in sufficient variety to satisfy the most enthusiastic amateur is proved by the examples which we are enabled to illustrate through the courtesy of Mr. P. Berney Ficklin, of Tasburgh Hall. All but three—Nos. 13, 16 and 17—are in Mr. Berney Ficklin's collection, the exceptions being owned by Mrs. Harman, of Norwich. The first three are all of ivory. No. 1 has a thin layer of ebony between the head and neck, No. 2 has an ebony head, and No. 3 has the base of

the handle carved to represent hearts. The latter originally belonged to Bishop Blomfield.

The silver-mounted bamboo cane, No. 4, is 4 ft. 6 in. long, and has its carved ivory head surmounted by ivory "Turk's head" knot. No. 5 is of bamboo, with ivory head and silver-mounted hole for tassel, and No. 6 is a silver-mounted ebony stick, ivory handle in the form of a ram's head with blue glass eyes. The Malacca cane, No. 7, has a silver band, and hole for tassel, ivory head inlaid with gold. No. 8 is also cane, with corrugated ivory crook handle and base silver mount; and No. 9, a silver-mounted hickory stick, has an ivory head in the form of a fist, engraved E.M.T. No. 10, as will be seen from the illustration, is a brass-mounted cane sword-stick, ebony "fist" head and brass band, engraved "The gift of the Hon. G. H. Nevill to





FIGURES 11 TO 17

Sa. H. 11, Berney. No. 11, a head of Malacca cane with chased silver cap. No. 12, a narwhal tusk, ebony and ivory neck, Dresden china handle representing a female head, painted flowers, and No. 13, a silver-mounted ebony stick, Dresden china head, with painted flowers, silver band engraved "C.H.T. G. K. Hanway, Norwich." The cane No. 14 has a Derby spruce stick, base silver cap. No. 15 is a hazel stick, with twisted cane grown purposely in this form, banded ivory head, brass ferrule, and hole for tassel. The grotesque pimento wood stick, No. 16, has a handle in the form of a flamingo's head, and tress, snags, and lizard carved on the shaft. The holly stick, No. 17, in the form of a sword with hand guard, was once, whilst pulling down a house in Wyke Street, Strand, many years ago, hanging on a wall which had been bricked up.

THE *Portrait of Prince Charles Edward Stuart*, the younger "Pretender," attributed to Van Loo, hangs in the drawing-room at Tasburgh Hall, Norwich, the residence of Mr. Berney Ficklin, whose interesting collection of Stuart relics have been described in *THE CONNOISSEUR*, Vol. VI., p. 225, Vol. XIX., p. 165, and Vol. XXIII., p. 247. In the same collection is the *Portrait of Miss Hannah Russell*, daughter and co-heiress of Thomas Russell, of Barningham Hall, Norfolk. This has always been attributed to Gainsborough by the family, but its present owner is inclined to believe

that it is more probably by William Hoare. Miss Russell was born in 1726, and married John Chamber, Recorder of Norwich, in 1744, about which date the picture is supposed to have been painted. She died May 19th, 1760, in her thirty-fourth year, and was buried at Honing Church, Norfolk. Another English work of a slightly later period is the characteristic pastel of *Mrs. Ballack*, by Daniel Gardner, whose career has been recently recalled in these columns. This lady's husband, Mr. Hanway Ballack, was nephew of Joseph Hanway, the well-known philanthropist, who established the Foundling Hospital, and first introduced the umbrella to England. Mr. Ballack, on the death of his uncle, assumed the name of Hanway. The portraits of *Pietro Aretino*, by Titian, and of the *Marquise d. Blauvelt*, by Lawrence, are contained in the well-known Frick collection, which, as announced in last month's *CONNOISSEUR*, will be fully described shortly. The last-named work is a fine example of the artist's later period. It was painted by Lawrence at Paris in 1825, the last time that he visited the French capital, and the year that he was made a Knight of the Legion of Honour by King Charles. The portrait of Washington is from an engraving in colours, after the well-known picture by Gilbert Stuart.



THE Taylor Sale, to which a separate article is devoted, constituted the great event of the month. A sale of

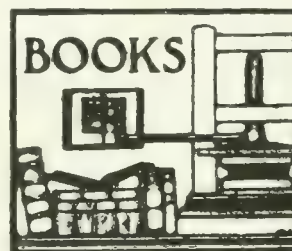


pictures from various sources and belonging to various schools which was held by Messrs. Christie on July 12th, included some noteworthy items, Raeburn especially being well represented. His fine *Portrait of Lord*

Newton, 49½ in. by 39½ in., brought £7,140, the highest price so far realised at auction for a male subject by this artist. From the same brush were the following portraits:—*Miss Agnes Law*, afterwards wife of Captain George Makgill, 35 in. by 26½ in., £4,095; the companion work, *Captain Makgill*, £787 10s.; *Miss Macartney*, 29 in. by 24 in., £3,360; *Miss Janet Law*, afterwards Mrs. Berry, of Tayfield, Fife, 34½ in. by 26½ in., £5,040; *Mrs. Duncan*, née Catherine Melville, 29½ in. by 24½ in., £3,360; *A Lady*, in black dress and dark shawl, seated on a sofa, 49½ in. by 39½ in., £3,990; *Kirkman Finlay, M.P.*, 34½ in. by 26½ in., £882; *Lady Isabella Sinclair*, 49½ in. by 39½ in., £2,940; *Count Horace Saint Paul*, 29 in. by 24½ in., £567; *John Wauchope*, 28 in. by 24 in., £210; and *Mrs. Kerr*, 30 in. by 25 in., £525. Other English pictures included the following:—Hoppner, *Portrait of Miss Home*, 30 in. by 25 in., £693; Morland, *Portrait of Hubert Day*, £304; Gainsborough, *Portrait of Charles Bouchier*, 29½ in. by 24½ in., £567; Reynolds, portraits of the Rev. Zachariah Mudge, 29½ in. by 24½ in., £735; and *Miss Anne de Crespigny*, 29½ in. by 24½ in., £682; P. Nasmyth, *Near East Grinstead, Sussex*, on panel, 11½ in. by 15½ in., £336; and *A Forest Scene in Sussex*, also on panel and the same size, £294; Gainsborough, *Portrait of Sir Paul Pechell, Bart.*, £4,620; Lawrence, *Portrait of the Countess of Surrey*, 29½ in. by 24 in., £1,995; and Hoppner, *Portrait of a Gentleman*, in naval uniform, holding a spaniel under his right arm, £693. The following were by foreign artists:—J. L. Mosnier, *Portrait of Mrs. William Beckett*, 30 in. by 24½ in., £714; Hans Holbein, *Portrait of Sir Anthony Wingfield, Lord Chamberlain to Henry VIII.*, on panel, 34 in. by 27½ in., £1,071; Jan de Mabuse, *Saint*

Catherine of Alexandra and Saint Barbara, the wings of a triptych, on panel, each 33½ in. by 12½ in., arched tops, £1,365; N. Elias, *Portraits of a Gentleman and a Lady*, both in black, with large white ruffs and lace cuffs, each on panel, 47 in. by 35 in., £1,995; S. Van Ruysdael, *A View on the Rhine*, signed and dated 1652, 28 in. by 43½ in., £1,365; Rembrandt, *Portrait of the Artist's Brother Adriaen*, 30½ in. by 25½ in., £6,090; and Hobbema, *A River Scene*, 13 in. by 16½ in., £651. In a sale by the same firm on July 19th a drawing by John Downman, 1785, of *Miss Elizabeth Ford*, who married Lord Colville of Culross 1790, oval, 14½ in. by 10 in., brought £735.

THE most noteworthy occurrence in the book world during the month was the disposal of the "Beaufoy



Shakespeares" by Messrs. Christie on July 16th. These consisted of the first four folio editions of Shakespeare which formerly belonged to Henry B. H. Beaufoy, Esq. The first and second folios were bound by Roger

Payne, and his original bill, amounting to £4 13s. 9d., was included with the volume. The first folio had a perfect pedigree. It descended to the Watkin Williams Wynn family from the Shakerley family of Cheshire, who owned it in the 17th century, and remained in the former's possession until purchased by James Beaufoy, grandfather of the present owner, for £141 10s., Feb. 28th, 1851. The four folios, which were sold in one lot, were all good copies, though not of exceptional height. The amount realised for them, £3,500, was a good deal less than had been anticipated.

The sale of the library of the late William Harcourt Hooper, Esq., which was held at Messrs. Sotheby's on July 15th, included a number of presentation copies of the Kelmscott Press publications, each with an autograph inscription by William Morris. These included the following:—*News from Nowhere*, 1st ed., one of 10 copies printed on vellum, sm. 4to, 1892, £18 15s.; *History of Reynard the Foxe*, vellum, uncut, sm. folio, 1892,

etchings: *London Bridge*, No. 2, by F. Brangwyn, £10 10s.; *Diego S. Jacopo, Florenz*, £20; *The Founder's Tomb, Winchester*, £18; and *St. Andrew's Castle*, £16 10s.; all by Hedley Fitton. By Muirhead Bone, *Etchings of Glasgow*, a set of five, £90; *The Masts, Lincoln*, £38; and *Cambridge Midsummer Fair*, £21. By D. V. Cameron, *St. Merri*, £24 3s.; *Hôtel de Sens*, £29 8s.; *The Meuse, Dinant*, £73; and *A Border Tower*, £39 8s.; and by Sir F. Seymour Haden, *A Sunset in Ireland*, £71 8s. The older plates included: *Children Playing at Soldiers*, by Keating, after Morland (in colours), £84; *A Lecture on Gadding*, and *The Moralist*, after J. R. Smith, by Bartolozzi and Nutter, £130 10s. At Messrs. Sotheby's, on July 25th, the following were among the highest-priced lots: *The Launch of the Trafalgar*, by Baxter, £45; *Morning, or The Higglers preparing for Market*, and *Evening, or The Post Boy's Return*, by D. Orme, after Morland, in colours, £128. The sale by the same firm on July 22nd and 23rd included a pair of presentation prints by Muirhead Bone of *Clare Market*, £66; and *A Building*, £71; and the same etcher's *Culross Rocks*, £43; and D. V. Cameron's *Holyrood in 1745*, £20, and *Benedict*, £30; and *Tom Jones taking Molly Seagrim from the Constable*, by E. Scott, after Morland, in colours, £93; while in another sale on July 29th, also at Messrs. Sotheby's, *Sophia Western* and *Give me a Kiss*, by P. Roberts and J. C. Stadler, after Adam Buck, and printed in colours, brought £80 and £30 respectively; *Mrs. Jerningham*, by H. Meyer, after Hoppner (in colours), £70; and *The Windmill* (B. 233), by Rembrandt, £81.

THE collection of old Chinese and European porcelain of the late Colonel Home Drummond, which was dispersed by Messrs. Christie on July 17th and 18th, contained some very important items. Among these was a Tournay dinner and dessert service of 192 pieces, painted with fruit and flowers, and with dark blue borders, gilt. This brought £1,134. Other high-priced lots included a set of five Kang-He powdered-blue vases, enamelled in famille-verte with floral designs—9½ in., 8 in., and 7½ in. high, £399; a famille-verte pear-shaped bottle, enamelled with kylin with a ball, and with a floral design, 17½ in. high (Kang-He), £131 5s.; and six Delft plates, painted with scenes from "The Passion," in blue, £157 10s.

At the sale of the collection of old silver plate, etc., held by Messrs. Christie on July 22nd and 23rd, a Henry VII. slip-top spoon, the slip engraved with a black letter M-1506, maker's mark, a bird's head, brought £120. This is believed to be the earliest slip-top spoon bearing the London hall-mark. An Elizabethan cocoanut cup and cover, in silver gilt, 11 in. high, 1590 and 1591, maker's mark I.G., monogram in shaped shield, brought £700.

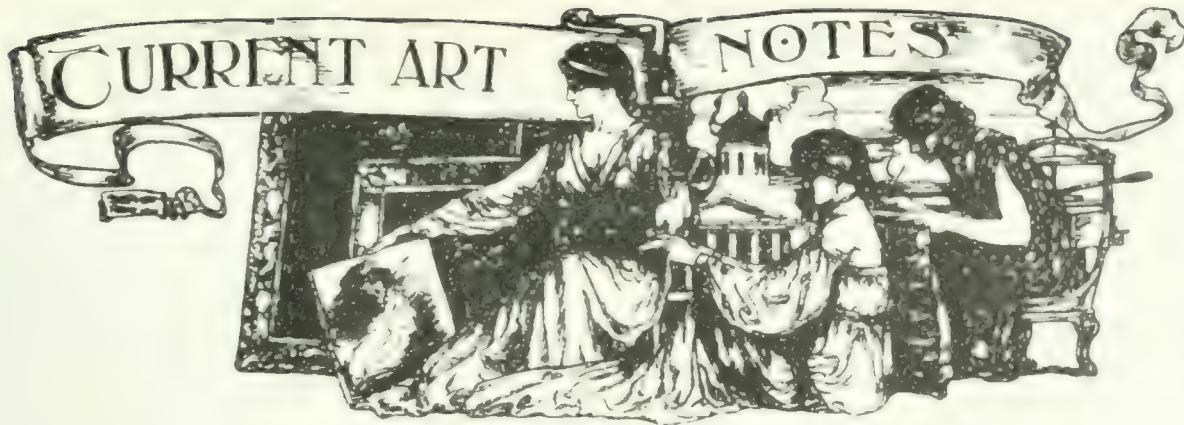
Messrs. Sotheby held a four days' sale of Egyptian antiquities beginning on July 16th, which realised £5,220 19s. 6d., the most important item being a painting on stone of *A Funeral Feast*, 18½ in. by 7¾ in., of the XVIIIth dynasty, which brought £1,071.

THE sales for June have been few, but the Caldecott collection of coins of the British Possessions and Colonies, dispersed by Messrs. Sotheby

Coin Sales on the 11th, 12th, and 13th of June, is particularly worthy of note. The oration was begun twenty-five years ago; and it included many rarities. Of the Isle of Man, the pattern penny of 1723, in silver, realised £8 5s.: the pattern halfpenny, *en suite*, £7 10s.; a pattern penny, 1732, in copper, £9 10s.; and a Peel Castle half-crown, 1811, £8 10s. A penny token of Jersey, 1813, brought £5 17s. 6d.; a five-shilling token of Guernsey, £14. India was represented by a very rare rupee of 1672 from General Hyde's collection and the Montagu and Murdoch cabinets, which brought £23; a Bombay rupee, reading MONETA: BOMBAIENSIS, £14 10s.; a half-rupee, similar, £10; and another rupee, reading MONETA, *very fine*, £16 10s. In the Bengal series the lots most worthy of note were a pattern rupee, 1784, from the Montagu and Murdoch collections, £7 5s.; a mohur bearing the name of Alamgis II., £5 2s. 6d.; a pattern Calcutta rupee, £5 12s. 6d.; a Patna Post two annas, 1774, copper, £5 5s.; a one-anna piece, similar, £6 5s. A double mohur of William IV. went for £6; a portcullis-piece of eight reals, of Queen Elizabeth (one of the best specimens known), £14; four reals, £8 5s.; two reals, £2 11s. (very poor one side); one real, £5 5s. A rupee of Pulu Penang, 1788, brought £7 17s. 6d., and a half-rupee, similar, £6 17s. 6d. Rupees of Java under the English occupation, in gold, of 1814, 1815, and 1816, went for £8 10s., £9 10s., and £9 15s. respectively. A pattern dollar for Hong Kong struck in copper fell at £9 5s., and a Shanghai pattern tael at £7 2s. 6d. Two Durban club sixpenny tokens, 1860, in white metal, reached the high figure of £9 17s. 6d. The Griquatown tenpenny and fivepenny tokens, silver, were bid up to £7 12s. 6d. and £11 10s. respectively.

The third day of this important sale was one of high prices throughout. The Hog-money shilling, sixpence, and twopence, copper, realised £28 10s., £16 10s., and £15 respectively; early American New England shilling, £10 5s.; Willow Tree sixpence, £15 10s.; Maryland sixpence, £9 15s.; Carolina halfpenny, 1694, £12 15s.; pattern "Rosa Americana" twopence, 1724, £49 10s.; proof in steel of the obverse of the pattern twopence, 1723, £15. Of later North-American pieces, a North-West Company token, 1820, brought £17 5s.; a "Side View" Montreal halfpenny, 1838, £7 15s.; another variety, £7 15s.; a penny of 1839, £11; a pattern fiftieth-of-a-dollar, 1823, £13 15s.; a pattern hundredth-of-a-dollar, £9 12s. 6d.

A sale took place at Messrs. Glendining & Co.'s on the 27th. The following are the more interesting items: a five-guinea piece of William III., 1701, £6 2s. 6d.; 72 seventeenth-century tokens, £4 10s.; a unite of Charles I., £1 5s.; a half-unite and Britain crown together, £1 7s.; a shilling and sixpence of the Commonwealth, 1658, £1 1s.; a silver proof halfpenny of the Isle of Man, 1733, £1 19s.; and a gold coronation medal of William IV. and Queen Adelaide, 1831, £3 12s. 6d.



THE efforts of the British Government to foster art remind one of the fable of the well-intentioned elephant who tried to assist a hen in hatching a brood of eggs. He sat on them as gently as possible, but his impact effectively put an end to any hopes of chickens. In the same way the ponderous organization

The National Competition Exhibition

at South Kensington is nicely calculated to crush out the initiative and originality of the students connected with it, while it encourages those who, not possessing these qualities, are incapable of becoming artists, to adopt an artistic career as a means of livelihood. One can see a portion of the results in the National Competition Exhibition for 1912, now being held in the galvanized iron sheds behind the Natural History Museum, South Kensington. It maintains the standard of former years, perhaps betters it, but it still remains for the most part a monument of misapplied industry. Despite the efforts of the

examiners to direct students to works of utility, a large proportion of the exhibits can have no practical outcome; while practically none reveals in its style or feeling any influence of local tradition.

It is noteworthy that no less than one out of twelve gold medals have fallen to the share of lady students. Of the competitors receiving this award Miss W. M. Fitch

(Hornsey) shows considerable originality in her designs for mural decoration, though their execution hardly equals their conception. The book illustrations of Mr. Leonard R. Squirrel (Ipswich) are noteworthy for their well balanced arrangements of form and lighting, firm draughtsmanship, and fine tonal quality. The virile line and originality which distinguishes similar work by Miss Noel E. Nisbet (Clapham) is rather marred by faulty execution. One of the most perfectly satisfying pieces of work shown is the fine head in relief wrought in marble by Miss Jessie M. Riding (Liverpool). In this the sculptor has escaped the



HEAD IN RELIEF IN MARBLE BY JESSIE M. RIDING
GOLD MEDAL NATIONAL COMPETITION 1912

failing common to students of making her rendering merely an imitative reproduction of nature, showing a knowledge of the limitations of her medium, and producing a beautiful and effective composition. Another striking piece of sculpture, if on a less exacting plane, is the modelled designs based on a wild rose, by Miss Winifred Wright (Holborn). These are well conceived, and entirely suitable for the purposes for which they are intended. This is not always the case; one feels, for instance, a little doubtful about the strength of the slender links intended by Miss Dorothy Munro to attach the cloak clasp to the garment it is meant to secure. With the clasp itself, executed in silver set with topaz, little fault can be found. The design, without being ostentatious, is ornate, showing up the beauty of the stones and the exquisite quality of the silver work to great advantage. An infant's shoe in needle-point lace, executed by Miss Florence A. Davy (Hammersmith), is to be welcomed as proving it is possible to produce fine work in this old-time handicraft, without being entirely dependent on the old designs. Miss Davy well deserved the gold medal awarded her, and one only regrets that there are not a larger number of subjects in the same class submitted for competition. Mr. Ernest J. Hollingworth's design for machine-made lace curtains is also excellent; while Miss Margaret Clarke, who, like the former, belongs to Nottingham, shows a well-spaced and appropriately modelled design for an overmantel. Of the utility of the stained wood box for playing cards, executed by Miss Esther N. Brown (St. Marylebone), one must entertain grave doubts. An object like this, exposed to constant handling, is hardly suitable for decoration in a medium which is liable to damage by dust and easily worn off. The design itself, an illustration of the legend of the Knave of Hearts, is well drawn and coloured, and perfectly appropriate in its character for the use intended. A fine specimen of wood carving is the coffret by Miss Alice L. Hitchcock (Kensington). The design, of conventional floriation with figures, is bold, striking and original, and the workmanship shows a thorough knowledge of the limitations and capabilities of the material. Miss Hitchcock would do well to turn her attention to metal work, in which one would imagine she would find greater scope for her talent.

It will be noticed that the gold medals were generally awarded for designs which are of practical utility—a wise policy on the part of the examiners. The students generally seem to linger far too long at merely educational exercises, such as drawing or painting from the cast. Many—perhaps the majority—of such exercises sent in by competitors are marked in the age column as being by adults, that is by individuals over twenty-one, while one contributor who has not concealed his age owns to being thirty. Clearly a man who has then attained only the grammar of art has evidently mistaken his vocation, and should not be encouraged to proceed further.

Turning to the works rewarded by silver medals, one finds that the examiners have largely pursued the same policy as with the higher honours. A large number of

the designs distinguished are those for textile fabrics. Among the latter are a group of effective designs for lace, contributed by Messrs. Leslie Mears, H. H. and Alfred P. Page, Herbert Tomlinson, G. T. Willcox, and H. W. Yorke, of Nottingham. These are all thoroughly practicable, and conceived in admirable taste, that of Mr. H. W. Yorke being particularly distinguished for its boldness. The level excellence of these works reflects high credit on the tuition at the Nottingham School of Art. The modelled figure from the nude, by Mr. W. H. Wright, of the same institution, though well drawn, is hardly treated with sufficient reserve. Better in this respect is the figure by George A. Brown, of Liverpool. Of other studies from the nude, an oil painting by Mr. E. H. Glasbey, of Sheffield, shows good colour and brushwork. Another, by Miss Edith S. Bessell (Wandsworth), is firm in its draughtsmanship, while a crayon drawing by Mr. Leonard J. Fuller, of the same school, is noteworthy for its feeling and quality. At the same time may be mentioned the refined sketches of Mr. William Davis (Margaret Street, Birmingham), executed with much delicacy, which would have merited a higher reward than a bronze medal had they been set down with greater precision. From the same school emanated a delightful little enamelled trinket casket in blue and gold, contributed by Mr. Frederick Freeman, an elaborate leather box in black and red by Mr. Wallace E. Crowther, and an effectively bold design for a cast brass salver by Mr. Lewis Wright. Miss Madeline M. Hutchins contributed a tasteful design for a necklace and pendant in gold and stones, and the same adjective might be applied to similar pieces of jewellery sent from Vittoria Street School of the Midland city, by Messrs. Cornelius W. Exton and Bernard Instone, and the one by Miss Mary A. Gilfillan, of Islington. These are of similar type, the effects being gained by harmonizing the colours of the jewels, enamels, and metals employed, rather than by contrasting them. In each there is a tendency to over-elaboration, many of the exquisite details of the workmanship requiring close examination to be appreciated. While such unostentatious and artistic craftsmanship is to be admired, there is a danger of its exponents forgetting that the real end of jewellery is to compel attention, and that vigour of design and brilliancy of colouration are more effective for this purpose than delicacy. In dress fabrics other ideals must be sought, more especially in those intended for every-day wear; and thus Mr. Walter S. Grimshaw well deserved the silver medal awarded for the neat and attractive floral pattern for cotton prints. A design in outline with tinted ground for printed material by Miss Jane Kellett, Ashton-under-Lyne, is marked by good arrangement and spacing. One for silk brocade by Mr. Harry T. Bambrick (Coventry) is boldly treated with considerable richness of colour; another for woven tapestry hanging by Mr. Frank Billington (Macclesfield) is also very successful, though the introduction of fishes in a conventionally arranged decoration of birds and foliage is not altogether apposite.



DRIVING TANDEM
FROM AN ORIGINAL DRAWING

A heraldic design for steel door knocker, by Miss Beatrice M. Green (Walsen, Exeter), well arranged, though the insistence of the parallel lines in the composition is perhaps too effective; while the designs for printed silk fabrics by Miss Berengia Fildes

Morecambe), if running too much to detail, are effective and highly appropriate to the material. Of the designs for stained glass, those for which Mr. Harry Clarke

(Dublin) was deservedly awarded a gold medal are the most successful and best examples of metal work.

His colouration is remarkably rich, and the arrangement of the intersecting lines highly effective. Other Dublin competitors who sent in good work included Miss L. M. Hamilton, who contributed a fine enamelled panel in green and blue; Miss Olive M. Hunter, whose lace bertha shows bold patterning; and Mr. James O'Brien, whose modelled figure of a child is marked by good anatomy. Besides the designs for jewellery already noted, Birmingham students are represented by good examples of metal work; one of the most successful being that of Mr. George M. Franklin (Aston), for a crozier, which, as the

examiners state, "is well conceived, original and freely treated"; while the simplicity of the lines of the fruit dish by Miss Carrie Copson (Vittoria Street) is highly to be commended, the modelling of the figures round the stem is excellent, but the base appears somewhat clumsy. The designs for various articles based on plant-forms are numerous and generally good, though there is a tendency to over-conventionalize the treatment. Among the best are those of Mr. Perceval S. Symonds (Exeter), Miss Persis L. Green (Dover), Miss Averil M. Picot (Holborn), which included one for a lace collar, in which the picturesque form of the long-rooted hawkweed was very effectively adapted to decoration, and Miss Margaret A. Boothby (Royal Leamington Spa), and Mr. Ralph W. Dale (Leek). Among the studies from still-life, those of Mr. A. C. Barrett (Bradford) are well drawn and clearly enunciated, if somewhat garish in colour; the water-colour of fruit, etc., by Mr. Harold Gresley (Derby), is distinguished by the clever painting of the reflected lights on a metal bowl which forms part of the group; the cherries of Miss Muriel R. Williams (Sidcup) are marked by strong direct brushwork, if somewhat wanting in feeling; the admirable

oil painting of gold fish, a lamp, etc., by Mr. Stanley Lock, would be enhanced by greater variety of colour; and a highly-wrought group by Miss Grace C. B. Skene (Liverpool) errs on the side of too great straining for prettiness of effect. The foregoing all received silver medals, an award which seems due to Mr. Charles Nicholson of Leycester, instead of the bronze medal given, for his still-life group, which, though overburdened with colour, has attained a tonal quality. Other instances in which the silver award seemed justified included the modelled figure in the nude by Miss May B. Wigham (Leeds), which was well composed and showed true sculpture feeling, if not sufficiently searching in regards anatomy; and the originally treated leather plates by Miss Helen S. Oliver (Leeds). Other competitors who should be mentioned are Miss Blanche E. Funnell (Leeds), whose design for an illuminated address, while inspired by old models, was unsteriotyped in treatment; Miss Ethel M. Osborne (Ipswich), a design for painted panel; Mr. Harold Coop (Lincoln), stained glass; Mr. Charles K. Howe (Deptford), whose efforts in lithography were free, fluent,

and atmospheric; Miss Helen L. Stebbing (Wandsworth), a charming design for an embroidered scarf; Mr. Cyril G. Tuxford (Sheffield), modelled design for cruets, classic in feeling, though a little heavy in form; Mr. Reginald H. Austen, shaded studies of plants, beautifully executed though rather crowded in composition; Mr. Fred C. Jones (Bradford), etchings; Miss Margaret P. Shillinglaw (Hornsey), a well-spaced design for a manuscript book; Miss Elizabeth R. Gibb (Ipswich), a pretty and effective design for a fan; Miss Violet E. Hawkes (Liverpool), a design for a manuscript book, distinguished by its beautiful and well formed lettering; Mr. Arthur B. Higgs (St. Marylebone), designs for book illustrations; and Mr. Arthur Mason (Margaret Street, Birmingham), a study from the nude marked by considerable refinement.

ONE can never visit the Tate Gallery without feeling keenly conscious that its permanent contents are the accumulation of a series of more or less promiscuous donations, rather than the result of a systematized effort. The majority of the works gathered there are good examples by second



ST. JAMES'S PALACE. FIGHTING BY WILLIAM WALKER AT MESSRS. CONNELL'S GALLERY.

and third-rate artists. The best men, with a few noteworthy exceptions, are either unrepresented or represented inadequately. Whistler, the most original artistic personality of the second half of the nineteenth century, comes under the latter category. The shortcomings of the gallery in respect to this artist are emphasized at the present moment by the loan collection of his work, which has been gathered together through the enterprise of Mr. Charles Aitken. It is far from being the least interesting of the interesting series of exhibitions with which the last-named has already distinguished his short regime of office. Though by no means exhaustive, the display gives an adequate representation of all the more prominent phases of Whistler's art; and its quality may be gauged by the fact that not one of the examples shown but would be a welcome addition to the permanent collection. Earliest of all the works included is *At the Piano*—Whistler's first picture to be hung at the Royal Academy, though not his earliest contribution, the picture exhibited in 1860 being antedated by two etchings shown in 1859. In the light of the twentieth-century canons, it is amusing to learn that this work was stigmatized by "The Athenæum" as being marked by "a recklessly bold manner and sketchiness of the wildest and roughest kind." Either we have vastly improved or retrograded in our taste. Judged by the standard of to-day, it is highly finished. Whence the difference of opinion? One must put it down to a difference of outlook. That of mid-Victorian art was literary and diffusive; Whistler's the same as the moderns—naturalistic and collective. He observed detail with as great or greater accuracy than his contemporaries; but whereas he saw his pictures as a whole, with all their parts in tonal relation, theirs were accumulations of separately observed fragments arranged in relation to their dramatic interest. *At the Piano* contains no dramatic interest. A lady in black—the artist's sister, Lady Seymour Haden—is seated at a full-sized grand piano with her daughter, a little girl in white, standing by its side. The surroundings are Victorian and commonplace, the lower portions of three glazed and heavily-framed pictures showing on the wall behind, and some violin cases under the piano. This is not Whistler's greatest picture, yet one wonders if any other example so completely suggests the range of his powers. The handling is tighter and more solid than in his later work; the outlook realistic rather than decorative; but the possibilities which lay in him—possibilities which he was to develop into actualities—are all revealed. His wonderful command of pigment is shown in his handling of the blacks and whites of the two dresses. They tell out as unbroken masses dominating the rest of the picture, yet are alive with lustrous and limpid colour. The flat tones of the carpet and wall should be monotonous, but Whistler has made them interesting, as he has made interesting the ugly squareness of the picture frames, the ungainly piano, and the prosaic violin cases, by making them all parts of a beautiful composition which would lose some of its essential charm were a single article omitted. The composition, in its use of straight lines in the background

and the pose of the figure of Lady Seymour Haden almost silhouetted against the background, anticipated the pictures of *The Artist's Mother* and *Carlyle*. There is the same leading idea, but in the later works it was simplified to the point of decoration. The quartette here exhibited—*At the Piano*, painted 1859; *The Little White Girl* (Symphony in White No. 2) of 1864; *The Two Little White Girls* (Symphony in White No. 3) of 1867; and the *Miss Alexander* of 1872—are the way-marks of the artist's progress. The last picture is the most exquisite bloom of Whistler's art. It is perfect in its way—the most perfect picture of its kind in the world. Yet this consummation is not attained without loss. It is to ordinary art what Shelley's poetry is to ordinary poetry—perfect in its form and utterance, delighting the senses with its melody, yet failing to grip the feelings because of its remoteness from humanity. Nominally the picture is a portrait; actually it is a superb piece of harmonic decoration. For portraiture—true portraiture—cannot be achieved without sympathy, and Whistler had obviously no special sympathy with his subject. He realised her with the same interest as he did the remainder of the work, but with no greater. The picture is not a portrait in the true sense of the word, but a patterned arrangement of line and colour, of which Miss Alexander's figure forms the principal portion. In this sense, and in this sense only, it is the world's greatest masterpiece. The two *Symphonies* are not so completely decorative. In them Whistler is more imitative and less eclectic; omitting scarcely any detail, though much of it is suggested rather than expressed. In the exquisite tones of the white drapery, and the subtle tenderness with which the flesh-tones of the arms of *The Little White Girl* are suggested under the semi-transparent muslin, Whistler shows a mastery of tone and brushwork which none of his contemporaries could equal. As a merely technical achievement the picture will hold its own with any of the permanent works in the Tate Gallery. The *Two Little White Girls* is hardly so spontaneous; the draperies are marvels of soft purity, but the faces, especially one of them, show hesitation in their handling, as though the painter was not completely satisfied, but feared to alter lest he should mar what he had already achieved. None of the other figure subjects exhibited are of the same importance as these four, though some, among them a small anonymous portrait, show with how artistic a vision could Whistler transcribe modern male attire; *The Little White Sofa* is a delicate harmony in white, blue and pale yellow, on a canvas about twice the size of a playing card; while the transcripts from the nude, lent by Miss R. Birnie Philip—one hesitates to call them pictures because of their slightness, and they are not studies as each is completely realized—are superb in their flowing, supple execution, and their wonderful economy of effort. Of the landscapes, the finest is the *Old Battersea Bridge* belonging to the permanent collection of the gallery, and the *Valparaiso* an exquisite expression of truthful tone and feeling; but the forms of the ships seem clumsy—an intrusion of the prosaic into the

realms of romance. The *Battersea Bridge—Brown and Silver* is superbly composed, its translucent and tender blue and silver eggshells of effect, and Van Gogh's *Nocturne in Blue and Gold—Cremorne Lights* is delicate and dreamlike; but for perfect expression of the mysterious glamour of night, for sustained harmony of colour, beauty of tone and rhythmic arrangement of line, one turns again to the *Old Battersea Bridge*. Though any of the landscapes shown would be welcome additions to the permanent collection at the *Tate Gallery*, the need for a second example of these phases of Whistler's art is not imperative. With the figure subjects it is otherwise. The *Miss Alexander*, if it ever comes into the market, should be secured at almost any cost. One would rather have it than any of half a dozen canvases for which huge sums have been given—the *Adoration of the Magi* by Jean Mabuse, for instance. This is a great work, but neither unique nor by an English artist, and Whistler's picture, despite his American origin, is both. With it one would like to have a specimen of the painter's earliest style; either the first of the *Symphonies in White*, or *At the Piano*, and one of Miss Phillips' dainty figure examples, the *Blue and Violet* for choice. With these additions to the *Old Battersea Bridge*, the art of the most original painter of the nineteenth century would be adequately, though not extravagantly, represented in the National Gallery of his adopted country. Is it too much to be hoped that steps may be taken to realize at least a part of such a programme?

THE loan collection of works by Alphonse Legros, also shown at the Tate Gallery, was a complete epitome of his art. No man worked with such uniform accomplishment in so many mediums, but the wide range of his efforts prevented him from attaining the highest excellence in any single department. One is inclined to think that posterity will best remember him by his etchings. Of these a full collection was shown, but this phase of his art has already been treated upon. His sculpture was seen at its best in his designs for medals, which seldom failed to attain distinction. His pictures showed a wide range of manner, observation and feeling. It is curious how often the dead artist used prayer as the leading motif of his pictures. *The Pilgrimage*, lent from the Walker Art Gallery, Liverpool, and one of the finest of his works, and another, *Femmes en Priere*, belonging to the Tate Gallery, were only two among twenty or thirty examples of this class of subject. Though seventeen years separated their production—the first named being dated 1871, and the second 1888—there was little difference in the painter's vision or his method of realizing it, both canvases being distinguished by close observation, firm draughtsmanship, and strong but restrained colour. The portrait of Carlyle was interesting as a record of physiognomy, but it did not penetrate beneath the surface. The historian looked bored and querulous, and less a sage than a Scottish peasant farmer. Better than this were some of the portrait studies,

which in their perceptive insight and fluent, virile brushwork attained qualities which the more laboured work lacked.

THE unexpected too soon happens in art. One enters an orthodox exhibition with foreknowledge of its contents, their artists, and the latter's methods; so that what should be its most immediate charm—that of novelty—is absent. The annual display of the London Salon, at the Albert Hall, like its immediate predecessors, offered an honourable exception to this rule. Under no other single roof in England has there been gathered together a more catholic representation of all current phases of art, whether native or foreign. A visitor might fail to admire much of what he saw, but could not fail to be interested, for the unexpected cropped up in every corner; occasionally in beautiful guise. Compared with former years the exhibition was smaller, but of higher general quality. In sculpture alone was there retrogression, fewer works being sent in, and these chiefly small, a fact to be the more regretted as the Albert Hall is an ideal building for the display of heroic statuary. The advanced phases of art were strongly represented, forming a piquant contrast to the more orthodox elements. These were fascinating enigmas to the student who attempted to locate their artistic biology, for though superficially similar in their departure from conventional lines, they represented not so much a new phase in art as an extreme development of existing phases. Mr. Alfred Wolmark's *Fisherman* makes a good starting-point in an attempted classification. One would hazard the guess that this artist's ideals are not dissimilar from those of Gainsborough, and if he had lived a hundred and forty years ago he would have shocked the susceptibilities of Sir Joshua Reynolds by adopting the methods of the Bath revolutionary rather than the academical ones of the President of the Royal Academy. Gainsborough sought beauty in colour quality, that is in the power of expressing and harmonizing a single tint in all its variations of light and shade, and in this, coupled with his superb brushmanship, are the salient characteristics of his art. Mr. Wolmark follows on the same lines; but whereas the great portrait painter applied the principles to objects which were in themselves interesting and beautiful, and executed his work with sufficient delicacy to satisfy the vision a short distance away, Mr. Wolmark labours to evolve beauty from ugliness, and to form of it decorative schemes conceived on a largeness or scale which demands distant vision. Let me confess to infinitely preferring Gainsborough's method for the orthodox room or picture gallery; but for decoration on a large scale one would hesitate. Supposing that the Albert Hall is ever decorated as it should be decorated, out of Mr. Wolmark's almost uncouth force of line, and broadly treated masses of colour, an almost ideal scheme might be evolved. Miss Ethel Wright, like Mr. Wolmark, in her *Trust* came under the definition of a decorative artist. There was less quality but more poignant contrast in her colour. On the other hand, Mr. Roger

Fry's *Landscape*—a sandy river spanned by a many arched bridge, backed by undulating landscape and flanked by a much windowed building—must be classed as realistic. The principal feature of the theme—the bridge—was impressive in its unaffected simplicity, from which the wilful omission of tonal quality in the background failed to detract, but the windows in the house on the left were unduly emphasized, and caught the eye with irritating persistence. Their modification would much assist the general effect of the work. Symbolism was exemplified in the *Creation* of Mr. Percy Wyndham Lewis, and the *Constructive Cartoon* of Mr. H. Phelan Gibb; both paintings were vaguely suggestive, and possessed a decorative quality which might have fitted them as adornments for a Mahomedan mosque, where no representations of the human form are permitted. Mr. Jacob Epstein's massive piece of sculpture, entitled *Maternity*, might also have very nearly escaped condemnation under the Mahomedan law, for there was little feeling of humanity in the figure, while Mr. David Edstrom's *Sphinx Head* was weirdly horrible. These new phases of art may contain valuable elements, but the wilful limitations with which its exponents circumscribe their work narrow both its appeal and impressiveness; what power of attraction it possesses is by reason of its grotesqueness rather than its beauty. Turning to the more orthodox art, one can congratulate Mr. Edward Chappell on the increased virility and more naturalistic observation of his landscapes. Mr. Mervyn Lawrence's *Shanganagh* was an effective and broadly treated landscape; *The Prodigal Son* of Mr. Charles Polowetski was impressive, and Mr. Tennyson Cole's *Portrait of Mrs. John Dennis* gracefully posed. In the main gallery Mr. Bernhard Sickert's landscapes were distinguished by pleasant colour and feeling; Miss Bettia Schebsman's portrait of *Anne Millhoff*, if aggressive in tone, was undeniably powerful; Mr. J. Hamilton Hay's roughly handled *Moonlit Seapiece* showed good colour, and Mr. C. R. Merrison's *At Studland, Dorset*, despite its woolly clouds, was a piece of true and unaffected observation. The last criticism would also apply to the *Tol Pedn, Penwith*, of Mr. James Towers, a happy rendering of nature in a sunny aspect, in which the forms and colours of the rocks were realized with an almost pre-Raphaelite wealth of detail.

THE new Mendoza Galleries, which are now located at 13, Old Bond Street, were inaugurated with exhibitions of water-colour drawings of *Scotland and Dartmoor*, by Mr. Charles E. Brittan, and *Cottage Homes of England*, by Mr. A. R. Quinton. Mr. Brittan's popular and facile work is well known. His present exhibition was not greatly dissimilar from the series of others held in past years, belonging to a style of art which is effective and picturesque without penetrating much below the surface of things. The *Cottage Scenes* of Mr. Quinton were of the same order. The artist, however, showed a more

intimate feeling for locality. He pictured in pleasant fresh colour, and with precision and delicacy, beauty spots like *Selworthy Green*, *Dunster*, *Boat Lane*, *Welford-on-Avon*, *Harvington near Evesham*, and other typical English rural scenes, as seen under the most favourable auspices. The exhibition would have gained as a whole by more variety of aspect, but individually each of the drawings shown formed a very pleasant reminiscence of the place it depicted.

BRILLIANT and sumptuous colouring was the salient characteristic of Miss Mary Helen Carlisle's presentments of scenes in the Sunny South of the North American Continent, shown at the Modern Gallery 61, New Bond Street. Her wild-flower landscapes, where huge masses of gorgeous blooms were arranged against skies of limpid blue, or in some instances, as in *Lupin in Early Spring*, without any aerial background, were effectively harmonized and contrasted. The last-named picture, the *Marsh Plant, Evening at Hollister, California*, and *A Meadow in Spring, Eschscholtzia (California Poppy)*, *Cream Cup and Lupin*, were among the best of what may be termed the artist's flower panoramas. In her garden scenes, Miss Carlisle treated the equally beautiful but far smaller masses of blossom with delicacy and refinement, and, where architecture was introduced, it was both well drawn and set down with a keen sense of the picturesque. A further proof of the artist's versatility was furnished by a selection of miniatures, which were distinguished by firm draughtsmanship and happy characterisation. Among these was one of the late *Queen Victoria*, painted by Miss Carlisle in 1897, and now shown to the public for the first time, H.M. Queen Alexandra kindly lending it for exhibition.

THE most noteworthy feature of the Summer Exhibition at Messrs. Tooth's Galleries (155, New Bond Street) is perhaps afforded by the small but fine series of examples by L. Lhermitte. An important picture by this artist which does not appear in the catalogue shows a spring-time scene, with fruit trees covered with blossom on a descending hill-slope backed by a far-spreading hill-slope. The figures of a pair of lovers in the foreground introduce a touch of sentiment happily appropriate to the season, but the charm of the picture is in its atmospheric quality and the tender delicacy of its opalescent colouring. Two pastels by the same artist, *Le Tisserand* and *Les Dentillières*, show a couple of interiors, low in colour, but with their sombreness relieved by the exquisite luminosity of their grey atmosphere. The figure of the mother making lace—a living machine,—her face and arms attenuated by work, formed a poignant contrast to the chubby forms of her two children. The large pastel of *Le Pèlerinage*, though showing some beautiful passages, has its interest too exclusively confined to the

group in the foreground of the picture to be successful as a whole. *Le Jardin aux Noyers* is a beautiful example of H. Harpignies at his best; *Les Collines de Montmartre*, by G. Michel, is marked by an impressive simplicity of subject and treatment, the clouds, forms, and the features of the landscape being fully realized in all their parts without impairing the breadth and dignity of the general conception. Among other fine works in this interesting exhibition are *Marche et Chasse*, by B. I. Bloomers; *Old Farm Houses at Leiden*, by Th. de Bock, and characteristic examples by Israels and Bosboom.

AT the Doré Galleries the landscapes by Chevalier Gaetano Capone, jun., were bright in colour, but showed that deficiency in tone and quality which is a characteristic of much of the modern Italian work. Better were some of his figure studies, such as *The Revolutionist*, a clever character sketch; *A Friendly Smile*, an attractive study of a girl's head. Among the other works shown was a clever little panel of *Two Fighting Cocks and Hens*, by E. L. Couturier. In another gallery were shown a series of reproductions of the great masters by the Mortimer Menpes process. These are certainly among the best colour work of modern times, attaining the colour feeling and brush-work of the originals with great exactitude. Their failing is that they have a tendency to undue sombreness of tone, a fault which is more apparent in the smaller examples than the large. Among the latter the reproductions of the *Portrait of Capt. Borro*, by Velasquez; *A Boy and a Girl*, by Peters; and Raeburn's *Boy with a Rabbit*, were strikingly successful.

IT may be questioned whether any country at any period of art has given birth to a more accomplished and versatile body of etchers than exists in England at the present moment. There have been as great or greater individual artists in the medium in former times—Rembrandt, for instance, will never be surpassed; Whistler, Meryon, and others has each in his own sphere attained effects which posterity can only emulate—but there has never been such a wealth of good etching produced, or a time in modern history when so many examples by living men vied with the greatest examples of dead masters. What may be termed this prolificness of excellence is exemplified in the exhibitions now being held at the Dowdeswell Galleries (160, New Bond Street), and those of Messrs. Connell (47, Old Bond Street). In both instances the etchers represented are not among those whose work has so far realized phenomenal prices at auction, yet each contains examples which in certain directions verge on the limits of possible achievement. About half of Messrs. Dowdeswell's exhibition is constituted by the plates of Messrs. Albany E. Howarth and Ernest

S. Lumsden. The former's fifty-one examples are almost a representative of his work, the plates being the few best figures are one of his most successful plates. One can perceive in Mr. Howarth's work a dual tendency towards tone and colour and sentient line, qualities not necessarily antagonistic, but which rarely can be exemplified to the full in the same work. In his earlier plates the desire for the attainment of the first quality is uppermost, and the line-work is to some degree sacrificed. The result is not altogether satisfactory. These examples are atmospheric; but the atmosphere is murky, and there is a want of crispness and definition in the rendering of form. An exception must be made in the instance of a *Dutch Mill at Dordrecht*, where strong chiaroscuro and fine tonal quality is achieved almost wholly by fluent and virile line-work. In the *Stirling Castle*, 1907, a fine effect is realized by similar means, though in this, to preserve the balance of the composition, the blackness of the cloud on the left has been accentuated to a greater degree than it would appear in nature. The *Old Houses, Rouen*, 1908, is a strong rendering of a picturesque piece of architecture noteworthy for its effective massing of light and shade, and possessing a clarity of definition that is somewhat wanting in the atmospheric and well composed *Abbeville*, 1910. The crispness and spontaneity of the *Windmills, near Abbeville*, of the same year, is very delightful, while the *Black Gate, Newcastle*, of 1911, is a powerful piece of work. More purely architectural in their appeal are the *Prior's Doorway* and *Interior of Durham Cathedral*, both 1911. The former makes its appeal by its simplicity of arrangement and beautiful expression of architectural detail; the latter in its fine balanced composition and the arrangement of the lighting, which, while permitting all the glory of Norman arch, richly moulded pillar, and exquisite tracery of window and rood-screen to be suggested, in no instance permits any portion of it to intrude from its atmospheric environment. Mr. Howarth's latest work, the great doorway of *Peterborough Cathedral*, shows qualities in the refinement of its line and its delicacy of treatment which do not appear in the same degree in any of his previous efforts, and which give promise of a further advance in art. Mr. Lumsden's work is at once more limited in its range and more individual than Mr. Howarth's. It is less studied in its appearance, always retaining the vivid freshness of a transcript from nature. Some beautiful line-work is shown in the *Paris in Construction, No. 1*, where the houses in the background, flanked on the left with a huge erection of scaffolding, and the horses struggling with a heavy load, are expressed with a minimum of effort and a maximum of effect that is fascinating. The sweeping curves of *Loch Shieldag*, and the little vista of *Les Hailles*, the decorative simplicity of the two trees in *Loch Torridon*, and the architectural elaboration of *North Bridge, Edinburgh*, are all rendered with sympathetic appreciation of their special beauties, the hand expressing with consummate dexterity the vision of the eye and mind. Space does not permit more than a passing mention of the other painter-etchers represented in the exhibition—Mr. Mortimer Menpes, versatile

and accomplished; Mr. Frank Mason, seen at his best in *Mont St. Michael*; Mr. A. P. Thomson, Mr. Martin, and the Hon. Walter James.

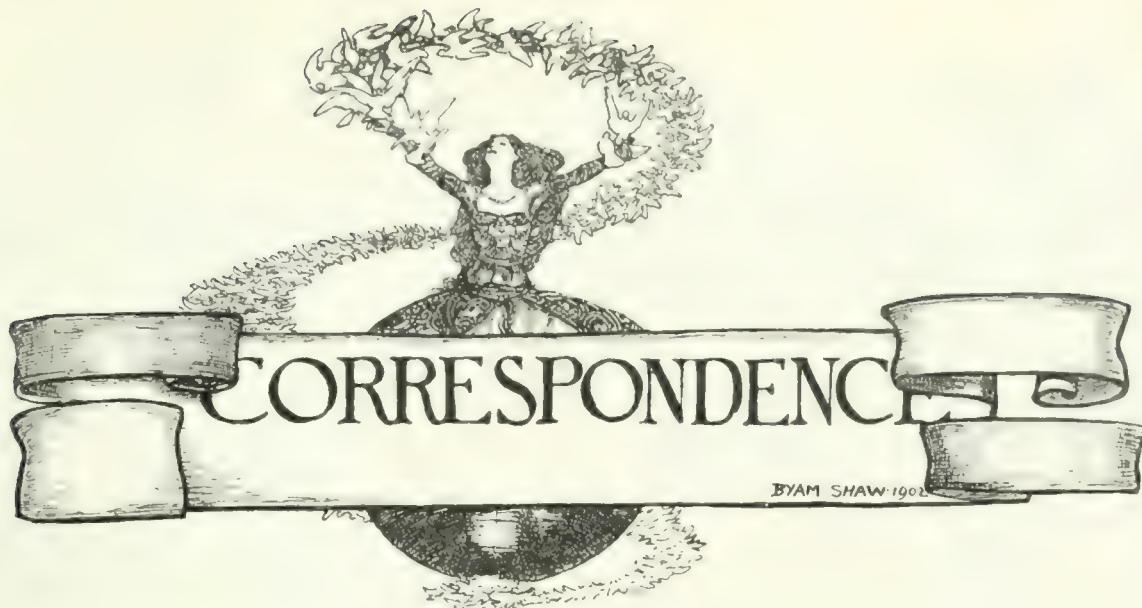
The exhibition at Messrs. Connell's, which was confined to recent views of London by living etchers, showed how many picturesque phases of the metropolis escape the ordinary observer. The fine gatehouse of *St. James's Palace*, one of the four surviving specimens in London, is, of course, well known, and Mr. William Walker's artistic presentment of it, though it might impress a spectator with a keener sense of its fine architectural proportions, would not add a fresh item to his repertoire. The same artist's dainty sketches of such pieces of sculpture as *The Lions of the Institute* or the *Piccadilly Foundation* might, however—in the former case especially—call his attention to beauties he had overlooked; and Mr. Johnstone Baird's vista of *St. Paul's from Charing Cross*, as seen through one of the arches of Hungerford Bridge, and his *Blackfriars Bridge* seen nearly end on and framed in similar fashion, were revelations of the picturesque. The *Horn Store* of Mr. Macbeth Raeburn took one to purely commercial regions, yet with its fine arrangement of light and shade it was not less pleasing than the artist's rendering of the far-famed view of the Thames from Richmond. Lambeth Bridge from different view-points afforded an effective theme to both Messrs. Nathaniel Sparkes and E. M. Synge. In the latter's version the bridge itself was the principal feature, in the former's the buildings abutting it. Views of most of London's principal buildings, and many a quaint nook and corner, formed the residue of a highly interesting exhibition.

PROBABLY few writers have done more to establish the ground-work for other explorers in English art than Mr.

Algernon Graves, whose laboriously compiled dictionaries of the exhibits in the Royal Academy and other of the older artistic institutions, and his exhaustive *Catalogue Raisonné of the Works of Sir Joshua Reynolds*, have earned him the undying gratitude of all those concerned in the commerce or criticism of art. An important addition to his list of works is now announced in an index to all the pictures and their owners mentioned by Dr. Waagen in the two editions of his well-known book, *Treasures of Art in Great Britain*. The value of such a compilation may perhaps not at once appeal to the uninitiated, but its utility will be apparent to all those who have had occasion to search the Doctor's work in an attempt to find the history or establish the pedigree of some now well-known picture. Waagen travelled the length and breadth of England viewing practically all the important collections, public and private, and describing their contents. His criticisms have now been largely superseded, but his books constitute a nearly complete record of the English art treasures of the period—a record which has hitherto been of little use owing to its imperfect indexing. Mr. Graves's labours will now place this important record containing the descriptions of many thousand works of art of the highest class at the disposal of the connoisseur. Mr. Graves's Index is dedicated by special permission to His Majesty the King. An edition not exceeding a hundred and twenty-five copies, at £10 10s. each, is to be issued shortly by the author.



PRIOR'S DOORWAY, FLY ETCHING BY
A. P. HOWARTH AT MESSRS. DOWDESWELL'S GALLERY



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Pewter.—A5,804 (Kelvinlie, Glasgow).—The vessel shown in the photograph is peculiar and rare in form, but not unique. We have seen similar ones, but have not been able to ascertain their origin or use. So far as we are aware, they are not shown in any book on English pewter. They may be French.

Coins, etc.—A5,807 (Mandalay, Upper Burma).—None of the coins mentioned on your list is of any notable value. The Hanover medal is very common, and the Lancaster halfpenny is not a rare variety, and, moreover, being worn, is valueless from a collector's point of view. Your volumes of *All the Year Round* are only worth a few shillings.

Chairs.—A5,810 (Whitby).—Your chairs are more probably Hepplewhite than Chippendale. If you will send a photograph, we shall be pleased to say definitely.

Candelabra.—A5,812 (Sevenoaks).—As your candelabra are quite modern, their interest to a collector of metal-work is practically nil.

Print.—A5,827 (The Hague).—We believe the print to which you refer was engraved by Colinet.

"Punch."—A5,829 (Lalung).—Your volumes of *Punch* would not realise more than 1s. 6d. to 2s. apiece.

Cameo.—A5,830 (Port Hope, Ont.).—We cannot value your cameo without seeing it. We should say that your assumption that it represents Juno is correct.

Byron's Works.—A5,834 (Tooting).—Your edition of Byron's works is of little value. The signed letter at the front is not an original but a lithographic reproduction.

Kruger Coins.—A5,840 (Elgin).—The demand for coins bearing the head of Paul Kruger is now very limited, and as a consequence such coins are now only worth their face value.

Engravings.—A5,845 (Thornham Heath).—Your two legal

portraits would certainly not realise more than £1 apiece even if good impressions.

Books.—A5,857 (Eastbourne).—As your editions of *Dickens' Works* have been rebound, their value has been considerably depreciated from a collector's point of view. We cannot put a definite value on each book without examination.

Van Gelder.—A5,876 (Piccadilly).—N. Van Gelder was an animal-painter of the Netherlands who flourished about 1660. Several of his pictures are in the Vienna Gallery, and there is also one in the Fitzwilliam Museum at Cambridge. His work is not held in specially high repute at the present time.

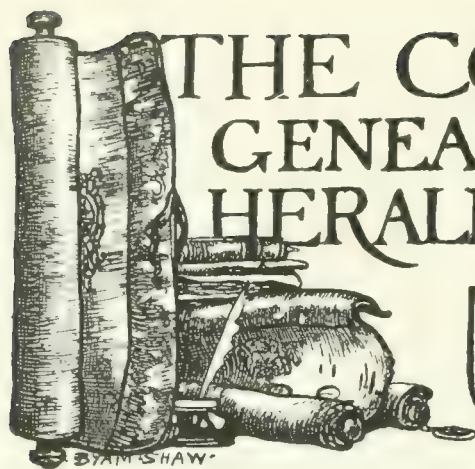
Books.—A5,879 (Sidecup).—As a whole, your books are of little importance, though the *Prayer Book* may have some value if in good condition. It would, however, have to be seen before placing a value upon it.

Aquatints by Sandby.—A5,880.—Assuming that your four Aquatints by Sandby are fair average impressions, we should value them between £3 and £5 for the four.

Jug.—A5,884 (Rondebosch, S.A.).—We regret it is impossible to give any reliable opinion on the jug from the small and indistinct photograph sent, but judging from your description, it is apparently of modern work, and therefore it has no interest to a collector.

Prints by Cuitt.—A5,889 (Regent's Park).—George Cuitt, the engraver of your prints, was born in 1779, and died in 1854. His work consisted almost entirely of representations of old buildings, ruins, abbeys, etc., much in the style of Piranesi. All his works will be found in a volume published in 1848 under the title of *Wandering and Penciling across the Ruins of the Olden Time*.

"History of Staffordshire."—A5,898 (Burton-on-Trent).—Your *History of Staffordshire* is of no particular interest or value to a collector.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

BEALE. What is known of the ancestry and immediate family of Sir John Beale, Bart.?

We advise you, and all students interested in this old family, to communicate with Mr. G. F. Tracy Beale, J.P. (we shall be pleased to forward any letters), who is compiling a very exhaustive account of the Beales from the beginning of the thirteenth century to the present time.

The family being a large one, Mr. Beale has adopted a system which in such cases we should like to see more generally used, viz., dividing the work into parts, according to counties, each part forming a complete account of the branch belonging to a certain county. In this manner, those interested in, say, the Beales of Kent, need only purchase the part or parts dealing with that line.

Numerous colored coats of arms will be inserted, and a facsimile of the unique Beale brass, dating from 1399, in the

parish church at Maidstone, will also be included. A reproduction of the latter (a copy of which now lies before us) may be obtained for the moderate figure of one shilling.

The price of this work is very low, and those who subscribe to all parts can take advantage of a very generous discount. After publication, however, the price will be raised. There is also to be an edition de luxe, which will be issued to subscribers only.

Mr. Beale will be grateful for photographs of any Beale portraits, autographs, seals, bookplates, etc., or in fact any information relating in any way to the family; and also will be glad to get into communication with any bearing this time-honoured name.

JEFFES. Whether the arms on an old flagon, dated 1588, are those of Sir Amias Poulett, of Forde Abbey, co. Dorset.

From your description it is impossible to trace the family bearing the arms you mention, but they are certainly not those of the Poulett family.

We should advise you to try to take a rubbing of the arms, as you say they are in relief; or, better still, let us see the flagon—we could then also advise you as to value. (See the special notice on the Correspondence page.)

DESBOROUGH. Has any account of the Desboroughs ever been published?

No general account of this old family has yet been published, but a work is now being contemplated, particulars of which we can obtain for you if you like. There is, however, a short account of General John Desborough and Samuel Desborough, Chancellor of Scotland under Cromwell, in Mark Noble's *House of Cromwell* (portraits of both appear in our April number); also several Desborough wills appear in Waters' *Genealogical Gleanings in England*.

PICO.—Is anything known of the Rev. Thomas Maddock, Rector of Holy Trinity, Chester?

The Rev. Thomas Maddock was the elder surviving son and heir of the Rev. Thomas Maddock, Rector of Liverpool, by his second wife, Margaret Damme, widow of James Woodcock, of Berkhamstead, co. Herts. He was born at Liverpool 28th January, and baptized there 22nd February, 1762. Matriculated 14th January, 1780, of Brasenose College, Oxford; B.A. 26th November, 1783; M.A. 8th July, 1786; Rector of Holy Trinity, Chester, 1786; Prebendary of Chester, 1803; Rector of Coddington, co. Chester, 1806-9, and of Northenden in the same county, 25th May, 1809. He died at Chester 12th February, and was buried in the Cathedral there 19th February, 1825. His wife, Emma Anne, second daughter and co-heir of Rokeby Scott, of Chester, Lieut. R.N., survived him.

There is a printed pedigree showing all his descendants.



LADY PEEL.
BY C. COPPIERT
AFTER SIR THOMAS LAWRENCE, P.R.A.



Mr. Fritz Reiss's Mezzotint Portraits By C. Reginald Grundy

Part I.

THE secret of successful collecting is the purchase of the unfashionable. Though Mr. Fritz Reiss started on these lines, he has not been able to continue, for fashion has laggingly followed along the path of his own special predilection—that for mezzotint portraits—and where once he trod almost alone he is now elbowed on every side by rival collectors.

For the past two decades fine proofs of the early and great periods of mezzotint—roughly speaking, from the last thirty years of the seventeenth century to the end of the first quarter of the nineteenth—have been sought for with ever-increasing avidity. In the late "sixties," when Mr. Reiss commenced to accumulate the five or six hundred choice examples now housed



This Print was by Prince Rupert.

THE "THIRD" EXECUTIONER

BY PRINCE RUPERT

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William Murray, Viscount of Enniskillen & Earl of Dysart, Treasurer of the Navy, Lord High Steward of Scotland, Lord Chamberlain of Scotland, and Governor of the Castle of Edinburgh, & Secretary principal of the Navy, William Murray, Lord President of the May^{ties} most honorable Privy Council for the Kingdom of Scotland one of the Justices of the Admiralty, His May^{ties} Treasury and Exchequer and one of the Lords Extraordinary of the Session &c.

WILLIAM MARQUIS OF ANNANDALE
BY JOHN SMITH (1700) AFTER SIR GODFREY KNELLER

FIRST STATE PORTRAIT IN MEZZOTINT
BORDER IN LINE



WILLIAM HENRY PRINCE OF ORANGE BY ABRAHAM BROUCELING (1677)
AFTER SIR PETER TILLEMANT FIRST STATE



CATHERINE WILKINSON BY JOHN SMITH OF THE LONDON GALLERY



Mr. Walker as "Captain Macheath" in the Character of "Cap ⁿ Macheath"	Mr. Walker as "Captain Macheath" in the Character of "Cap ⁿ Macheath"
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MR. WALKER AS "CAPTAIN MACHEATH"
AFTER JOHN ELLYS

BY JOHN FABER JUN. (1728)
FIRST STATE

in his London residence, they were still a drug in the market. Curiously enough, his first purchase was made at the sale of the collection of my grandfather, the late John Clowes Grundy, of Manchester. How little mezzotints were then appraised may be seen from the distribution of the items in the catalogue, some hundreds of representative examples by the best engravers being divided into lots of five or six or even more. A characteristic instance is afforded by a single lot which comprised a proof of *Lady Pelham Clinton feeding Chickens*—single impressions of which have individually realised over £500—two proofs of *Miss Horneck*, and "ten others." This portion of the catalogue is unfortunately unmarked, but some gauge of the relative esteem in which engravings after the old English portrait painters and those from works by contemporary artists were then held, may

be derived from another catalogue of the period, in which it is recorded that while a proof from Sant's *Little Samuel*, by Cousins, brought £5 5s., proofs of the same engraver's now valuable plates of *Lady Dover and Child* and *Mrs. Wolff* realised together only four shillings.

In forming his collection Mr. Reiss has not made any attempt to fully exemplify any particular period or engraver, or to secure a systematic representation of the whole range of mezzotint portraiture. One would say that his chief endeavour has been to accumulate choice impressions by good masters, limiting his selection to early states—in nearly every instance the first—from characteristic plates. Thus some engravers are more lavishly represented than others, while several worthy of inclusion are altogether omitted. The collection as a whole, however, adequately illustrates every



MISS HARRIET POWELL

BY RICHARD HOUSTON AFTER CATHERINE READ

period of the art, and the work of all the greater masters from the time of Prince Rupert to that of Samuel Cousins. It is especially rich in examples of the great epoch when Mc Ardell, Valentine Green, Thomas and James Watson, J. R. Smith, and their contemporaries added to the vigour and directness of their forerunners, a refinement, subtlety, and brilliancy which made their productions reach a high-water mark of accomplishment that has never been exceeded.

Tracing effect to its primal cause, it may be said that English supremacy in mezzotint originated through the success of the great rebellion. Had Prince Rupert remained a distinguished member of the English court, it is probable that he might never have heard of the discovery of the process by Ludwig von Siegen, certain that he would have had less leisure to practise it than when in unemployed exile on the Continent; and it is to Prince Rupert that we owe, not, indeed, the invention of the method as at one time claimed,

but its introduction to this country, and its early popularity with English engravers. As an exponent of mezzotint, the Prince possesses the virtues and vices of an amateur—using the last much-abused term in its legitimate sense of one who works for love instead of money. He was artist rather than craftsman, and in the dozen or so plates which he wrought he shows little technical appreciation of the method—then, of course, in its infancy—its limitations and possibilities both equally unexplored. What Prince Rupert lacked in technical accomplishment he made up for by unborn artistry. In his better work, such as is exemplified in *The Standard Bearer*, after Giorgione—a fine impression of which is contained in Mr. Reiss's collection—he realises his subject with a directness and force which recalls the fiery vehemence of his cavalry charges. One must not linger over this plate, for it has already been described and illustrated in *THE CONNOISSEUR*. Of equal interest, however, is the one known as *The*



MARY DUCHESS OF ANCASTER

BY JAMES MCARDELL, AFTER THOMAS HUDSON

FIRST STATE



MRS. BONFOY

BY JAMES MARDELL, AFTER SIR JOSHUA REYNOLDS

FIRST STATE



DAVID GARRICK AS "HAMLET" BY JAMES M ARDEIL, AFTER BENJAMIN WILSON TOUCHED PROOF

"*Little Executioner*, to distinguish it from the larger version of the same subject, after Ribera. The latter represents a man in torn dress, and with a white cloth round his head, holding at arm's length the newly severed head of John the Baptist. The smaller version contains only the head of the executioner. It has the distinction of being certainly the first mezzotint published in England, and possibly the first one engraved here, for whether the copper was worked by Prince Rupert after his return to this country, or belongs to the earlier period when he was in exile on the Continent, is a subject of controversy. The dispute hinges on the interpretation of an entry in John Evelyn's *Diary* under the date of March 13th, 1661: "This afternoon Prince Rupert showed me with his own hands the new way of graving called *mezzo tinto*, which afterwards, by his permission, I published in my *History of Chalcography*. This set so many artists on work that they soon arrived to the perfection it has since come to."

That the specimen of the Prince's work shown to Evelyn was *The "Little Executioner"* is undeniable, for the plate was issued for the first time in his book, of which it forms the more valuable portion; but its high finish precludes the possibility of it being executed during Evelyn's visit, as would be inferred by a literal interpretation of the sentence; and if this is the case, Evelyn's record may only mean that the Prince illustrated the method with his tools, and presented the diarist with a plate he happened to have by him. A quaintly spelt inscription, probably written nearly a couple of hundred of years ago, testifies that "this print (was) don by Prince Rupert," a fact which is also borne out by the characteristic monogram of the engraver—the initials R. P. f. (*i.e.*, Rupertus Princeps fecit) surmounted by an electoral coronet—scraped on the upper right-hand corner of the work. Would-be collectors, however, should be wary of accepting such evidence without corroboration, as the plate has several times been



DAVID GARRICK AS "ABEEL DRUGGER"

BY SAMUEL WILLIAM REYNOLDS, AFTER JOHN ZOFFANY
PROOF WITH UNCUTTED MARGIN

reproduced in close facsimile to the original, some of these imitations being almost contemporaneous.

Of Prince Rupert's immediate successors, Mr. Reiss possesses a number of specimens, among them the *Moor's Head*, ascribed to Sir Christopher Wren—the only plate claimed for him—and examples by Wallerant Vaillant and Abraham Blooteling and his pupil, Gerard Valck. Of these Blooteling (1634-1695?), to whom is generally credited the invention of the rocker, is the chief, and his plate, *William Henry Prince of Orange*, may be taken as a thoroughly typical work. The engraver, though less of an artist, shows himself a far more accomplished craftsman than Prince Rupert. His ground is better worked, and his modulations of tone more subtle. While the effects gained by Prince Rupert might be attained with almost equal success in etching, Blooteling's plate shows that he had gone far to master the

peculiar properties of his medium, which in his hands attains a richness, delicacy and suavity which were to be developed in the finer productions of the following century to a pitch of unsurpassed excellence.

Blooteling was one of the earliest of those Dutch mezzotinters who until the time of McArdell rivalled the efforts of the best English engravers. These early native exponents of the art are adequately, if not profusely, represented in Mr. Reiss's collection. Among them one may mention Isaac Beckett, George White, and last, but by no means least, John Smith (1652-1742). Smith was a master craftsman, who even now has barely come into his full deserts. His posthumous reputation suffered from the Boydells and other later publishers purchasing his plates after his death and working them until they were almost worn to shadows. The weak, spiritless impressions so produced give quite an erroneous idea of Smith's

powers, for his grounds are delicate, and it is only in the early states of his plates that he can be seen to advantage. Something, too, must be allowed for the fact that the painters whom he chiefly reproduced—Sir Godfrey Kneller and his followers—were so mannered and conventional in their style that their work offers but little scope to the translator. One of his most attractive plates is that from the portrait by Thomas Hill of *Catherine Wilkinson*, a lady of whom nothing is known save what is set forth in the inscription. Another is that of the *Marquis of Annandale*, after Kneller, noteworthy for it being enclosed in an elaborate border in line—one of the few instances of such a combination of the two methods. This impression is in the rare first state, of which only five copies were known to Chaloner Smith. The second state of the plate is shown by an alteration in the inscription, the Marquis being created Lord Privy Seal and Knight of the Thistle in 1704, and these new dignities were added to the long list already appended to his name.

Owing much to the inspiration of Smith was that prolific engraver, John Faber, jun. (1695-1756), whose five hundred plates offer an unrivalled epitome of contemporary art, and have rescued the names of many painters from practical oblivion. Among such may be numbered John Ellys, from whose works Faber scraped a dozen plates, none of which are more interesting than the rendering of *Mr. Thomas Walker in the character of "Captain Macheath"*—a rôle which made his fame but indirectly marred his fortunes, the success leading him into dissipated habits, which ultimately ruined him. Mr. Reiss's impression belongs to the rare first state, only four copies of which have been recorded.

The first flight of English engravers owed much to the work of their Dutch contemporaries: those of the next generation were to derive their chief inspiration from Ireland, John Brooks, a clever but worthless fellow, being the original source. Brooks's own mezzotints are of no particular value, but his pupils, James McArdell, Richard Houston, and Richard Purcell—the first-named more especially—gave the British school its pre-eminence in the art. Of McArdell's plates Mr. Reiss possesses a varied selection. Some of the subjects, however, have already been reproduced in THE CONNOISSEUR. From the remainder I have selected a typical trio, all first states, and all choice impressions. One will take the *Mrs. Bonfoy*, by Reynolds—first though not earliest in point of chronology—for McArdell owes not a little of his posthumous reputation to that artist's testimonial, that his own fame would be preserved by the engraver's renderings of his pictures long after the

originals had faded. It is a magnificent tribute to McArdell's powers; but his early death deprived him of full opportunity to justify it. The best work of the first president of the Academy was produced later, and it is through the translations of the succeeding generation of mezzotinters that the great artist is revealed in his ripe perfection. One may see that Reynolds in his early period did not unduly dwarf his predecessors by comparing his portrait of *Mary Duchess of Ancaster*, painted in 1759, with that of the same lady painted two years earlier by his master, Thomas Hudson. For the purpose of comparison, John Dixon's version of the former work has been introduced somewhat out of its due order, though Dixon as an Irishman, and only eleven years McArdell's junior, falls naturally into the same group of engravers. The plate from the Hudson portrait is by McArdell himself, and one of his most brilliant efforts. Had Hudson produced nothing else than the original of this, it should serve to confound the harsh criticisms too freely bestowed on his work by those biographers of Reynolds who thought to enhance the reputation of the pupil by decrying that of the master. The elder painter's version is the less learned and dignified, but one instinctively gives it the palm as the better likeness, and more characteristic of the country and period to which it belongs. The vivacity and charm of the duchess as revealed by him gives a more plausible explanation as to how the Duke of Ancaster was captivated by this poorly born girl—Walpole unkindly describes her as the "natural daughter of (Thomas) Panton, a disreputable horse-jockey of Newmarket"—than does the air of dignified grace with which Reynolds has invested her. Something, perhaps, Hudson owes to the greater virility of McArdell's work, for Dixon's mezzotints, though well drawn and impressively rich in tone, are less spontaneous in their feeling. The third example of McArdell is taken from a portrait of the much painted David Garrick as "Hamlet," by Benjamin Wilson, and here one bridges over fifty years to introduce another portrait of the celebrated actor—as "Abel Drugger"—after Zoffany, by S. W. Reynolds, an engraver whose work belongs almost wholly to the nineteenth century. Both the impressions offer special considerations of interest, the former being touched, probably by the artist, and the latter in the early state before the margin of the plate was cleaned. Wilson, it may be recalled, was associated with Garrick in the theatrical world. He acted as prompter at a private theatre initiated for amateur performances by the Duke of York in a private house in Pimlico, and artist and actor collaborated in a short after-piece which was given here. Zoffany, too, was associated with Wilson,



MARY DUCHESS OF ANCASTER

BY JOHN DIXON AFTER SIR JOSHUA REYNOLDS



MRS. TOLLEMACHE AS "MIRANDA" BY JOHN JONES (1783), AFTER SIR JOSHUA REYNOLDS FIRST STATE

for he is credited with having painted the draperies in the latter's pictures.

Of McArdell's fellow-pupil, Richard Houston, a single example from Mr. Reiss's collection must suffice—the more appropriate for introduction at this juncture, as it is a portrait of another theatrical celebrity—*Miss Harriet Powell tuning a Guitar*, from the picture by Catherine Read. The proof does adequate justice to the good looks of this much-portrayed lady, whose charms gained her the hand of Kenneth Mackenzie, the future Viscount Fortrose.

Lastly, to give a foretaste of the greater Reynolds engravers, whose work will be considered in the next article, I have included the rendering by John Jones of *Mrs. Tollemache as "Miranda,"* after that artist. There are other subjects by this engraver in Mr. Reiss's collection which are perhaps more worthy of reproduction, but illustrations of these have already appeared in THE CONNOISSEUR, and the plate adequately shows the artistic quality of this engraver's scraping—almost unique of its period in its power of suggesting the brushwork of the original pictures.



MRS. CARWARDINE AND CHILD
PAINTED BY GEORGE ROMNEY
ENGRAVED BY J. R. SMITH



Madame Blanche Marchesi's Collection

By George Cecil

It generally follows—as this might the day—that those who are interested in music are fascinated by the sister arts, and that the collector of pictures is a connoisseur in other directions. Old furniture, designed in an age when the craftsman, taking a pride in his work, put individuality into it, armour, rare glass, quaint *bibelots*, early editions, pewter, brass, and many another fascinating “find,” usually make a strong appeal to the musician. Amongst the last-named is Madame Blanche Marchesi, who, in the course of her career, has got together a collection which is both valuable and uncommon.

Having lived a great deal abroad, Madame Marchesi has happened upon many a piece which does not

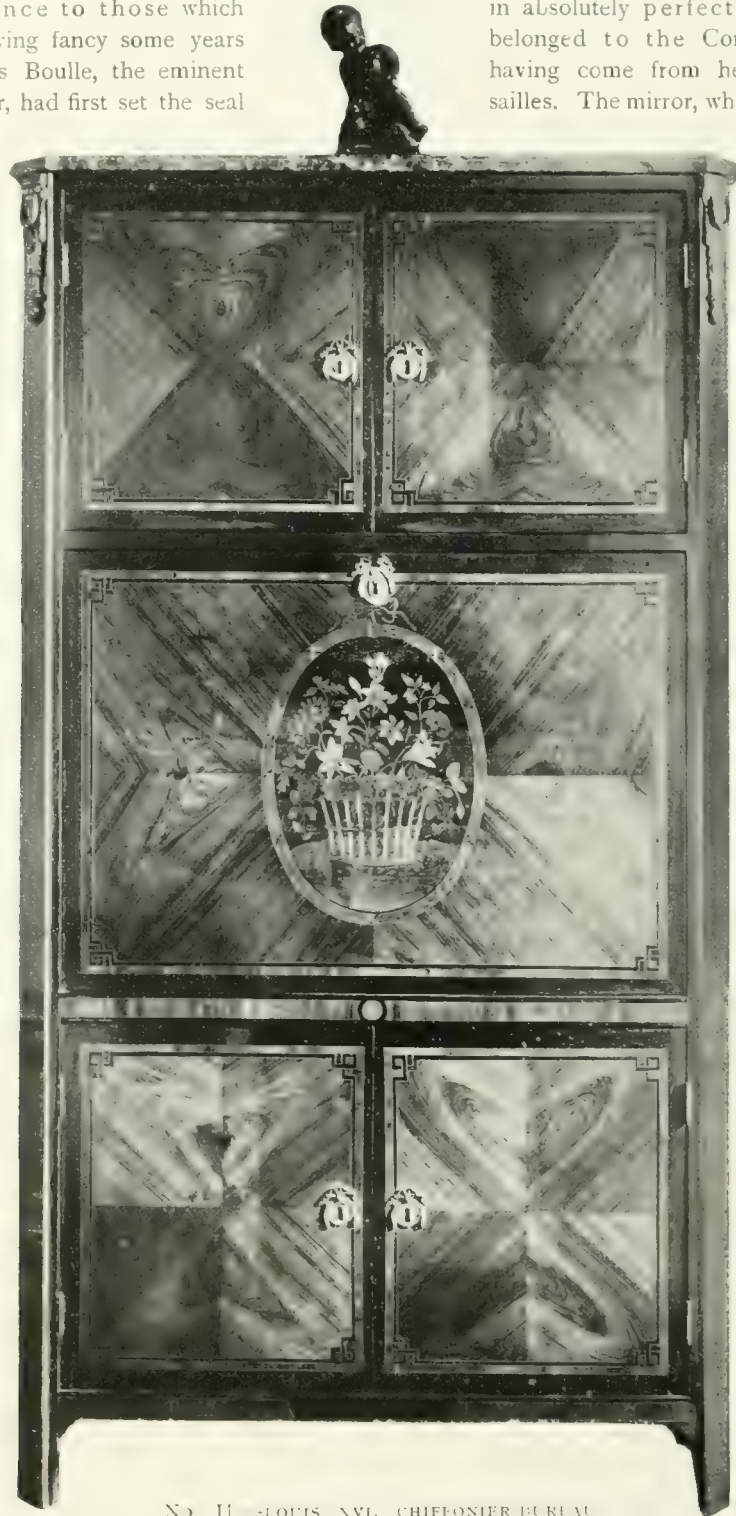
come the way of those who confine their activities—no matter how well diffused they may be—to their native country. Thus France has yielded her some particularly characteristic examples of the handsome furniture which was made in the time of Louis XVI., the hunting, lock-making king, when (in addition to mahogany) satinwood, tulip and sycamore, and various coloured woods for inlaying purposes, were used with such consummate skill. Amongst the Louis XVI. specimens which adorn the enviable collection are a rosewood bureau, a chiffonier-bureau of the same profoundly interesting period, a sculptured gilt wall-mirror, a *chaise longue*, and an authentic portrait of Marie Antoinette, which



NO. I.—LOUIS XVI. BUREAU

probably is by Auguste St. Aubin. These are shown respectively in Nos. i., ii., iii., iv. and v. The bureau, which, it will be seen, is furnished with three small upper drawers in addition to the five lower ones, combines dignity with beauty, while the legs bear a marked resemblance to those which caught Sheraton's roving fancy some years after André Charles Boulle, the eminent French cabinet-maker, had first set the seal

of his approval upon them. No less precious to the fortunate owner is the chiffonier-bureau, with its decorative gilt key-holes, the large centre panel having a basket of flowers in marqueterie. The piece, which is an exceptionally fine example, and in absolutely perfect condition, originally belonged to the Comtesse de Vivcrotte, having come from her *château* near Versailles. The mirror, which may have reflected



NO. II. ST. LOUIS XVI. CHIFFONIER-BUREAU

the carefully-prepared charms of Marie Antoinette herself, is a particularly ornate example of the Louis XVI. period, the intricate detail of the decoration becoming apparent upon close examination. The *chaise longue* of the variety known as *forme chapeau* is in two pieces, so that the lovely ladies who used it could sit or recline, thus displaying their fairy forms, or resting, in the manner which seemed best to them. As to the Marie Antoinette portrait, it has an almost indescribable fascination, while the beaded gilt frame, which is nicely balanced by its upper and lower adornment, bears the



NO. III. MARIE ANTOINETTE
ATTRIBUTED TO AUGUSTE ST. AUBIN

following inscription
at the bottom:

"Mar : Antoin :
Reine de France
Archid : d'Autriche.
Née 1755"

The dress of the subject of the portrait is white, with a bow of pink roses; the bow on the bodice is of a darker shade of pink, and the ornament surmounting the drawn-up powdered tresses is composed of forget-me-nots and roses. It may also be noted that the earrings, so far as shape and design are concerned, scarcely differ from those which find favour to-day.

Austria, too, has contributed to Madame Marchesi's collection, being represented by the



NO. IV. LOUIS XVI. CHAISE LONGUE

sixteenth-century marqueterie chest of drawers (or sideboard—it is difficult to classify it) reproduced in No. viii., and the seventeenth-century marqueterie “regulator” clock illustrated in No. vi. The first-named, which bears the date “1625,” has a view of

legs terminating in the “claw-and-ball” foot, the embellishment on the knees being thoroughly in keeping with the character of the table. Its measurements are: length, 5 ft. 10 in.; width, 3 ft. 10 in.; and height, 2 ft. 4 in. Equally to be coveted is the



NO. V.—LOUIS XVI. CARVED WALL MIRROR

an old German town (the name of which cannot be ascertained) on either panel, the drawers and other portions of the piece being boldly decorative. It is doubtful if there is another private collection in the world containing anything like it, and Madame Marchesi is indeed to be congratulated upon her acquisition. The clock, the case of which is curiously shaped, is an ornate and beautifully proportioned specimen of its kind, and, withal, a rare one, the wood employed being walnut.

The fascinating, dignified art of Chippendale, who, in many ways, was the greatest of all cabinet-makers, has a special attraction for Madame Marchesi—and very properly too. The dining-table reproduced in No. ix. is provided with no fewer than eight cabriole

imposing Chippendale armchair illustrated in No. xi., made long before the mid-Georgian craze for the Gothic had a somewhat detrimental effect upon English furniture. The chair is remarkable for its splendid proportions, and for the gracefulness and dignity of the back. The sturdy legs, it will be seen, are square and straight, forming a marked contrast to the curved arms. Interesting, too, is the bell-topped bracket clock, of which No. xiv. is a reproduction, the case—a plain Chippendale one—being of mahogany, and the richly decorative upper spandrels (in the centre of which are a self-satisfied and an angry-looking cherub) of brass, a floral pattern filling the spaces above and below the dial. The clock, which must have been made between 1780 and 1800, bears

the inscription, "Wm. Wilson, Southampton Street, Strand," and it is furnished with an attachment by means of which the striking apparatus may be put out of action. The bracket clock, by the way, is so-called because it was conspicuously placed on a bracket, so that the room might be adorned by its presence. To this end the bracket was often an elaborate affair, the carving showing evidence of the highest skill.

Hepplewhite also has a place in the representative collection, the quaint mahogany table reproduced in No. vii. being an excellent and uncommon example of his elegant handiwork, while the odd manner in which the eight legs are joined makes it well worth possessing. The table, which can be made smaller at will, is freakish rather than symmetrical, but none the less desirable from the collector's point of view. Madame Marchesi possesses a Hepplewhite lyre-shaped music stand provided with the same raising and lowering adjustment which survives to-day, the upper part having the usual inlay to which Hepplewhite was so partial. The reader who is interested in music may conjure up a vision of the use to which the stand was put. In Hepplewhite's time, when public taste was fed on Mozart, Gluck, who was singing-master to Marie Antoinette, Méhul, and other "immortals," and when performances in the theatre and the concert-hall were not so common as now, the musical members of the im- providently huge families of the period had to furnish such entertainment as their elders and betters, in the intervals of playing cards and chicken hazard and toasting each other in the fruitiest of old port,

might demand. One can imagine the violin part of an early Mozart sonata for violin and harpsichord, or of Gluck's *Orpheus* or other opera, "The man" — "Tut," having rested against it.

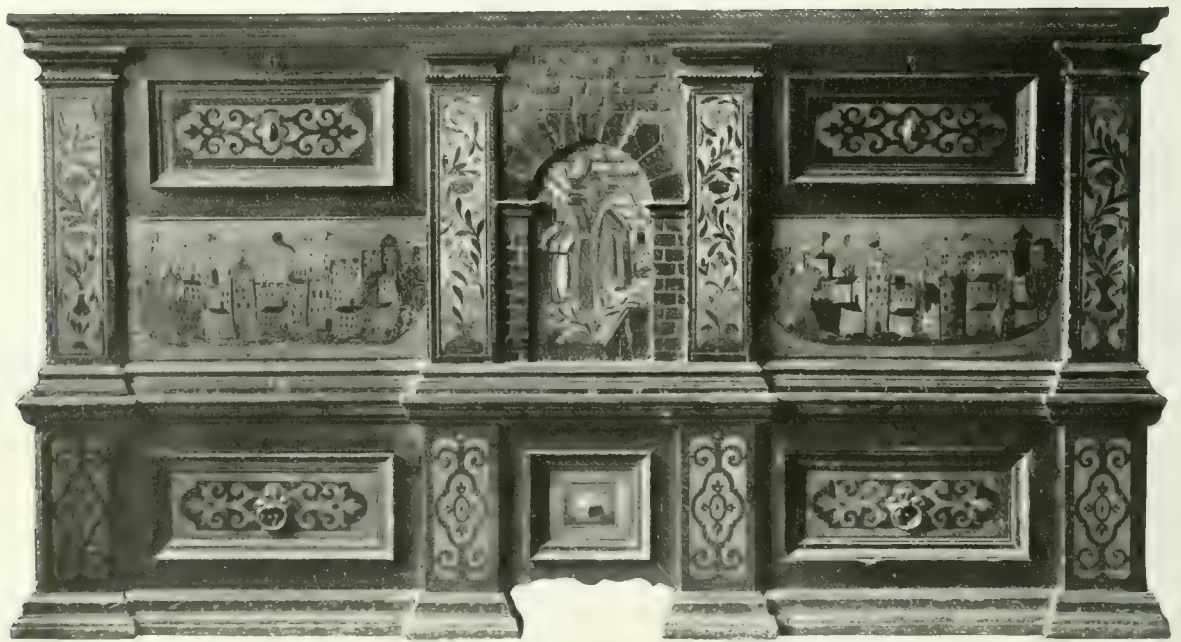
Madame Marchesi is the happy possessor of innumerable coloured "squibs" and caricatures, such as caused many a mocking apple-core, the era of the first Duke of Gloucester, when humour was coarser than it is in the present year of enlightenment. Valuable, too, is her collection of old opera scores, amongst them being no fewer than eleven original Handel manuscripts. She also has happened on a letter written by Haydn's copyist and confidential man of business, relating to the last days and dying moments of the eighteenth-century composer, who, by the way, has been termed "the father of the symphony." Indeed, Beethoven's nine great symphonies owe something to Haydn, for "the mouthpiece of the thunder" (as some foolish poet has termed Beethoven) was his pupil. Nor must one omit to mention the miscellaneous objects, such as a number of sixteenth-century French and Spanish rapiers and swords, a quantity of unique coloured and black and-white prints depicting *prime donne* from the very commencement of opera, including Bonnat's seventeenth-century *The Italian Comedy*, and a pair of polychrome Italian candlesticks of the rococo period. The last-named are reproduced in Nos. xii. and xiii., and they are thoroughly characteristic in every detail, while No. x. shows an oak Windsor chair. It may be noted that the centre spindles were sometimes extended so as to form



NO. VI.—MARQUETERIE REGULATOR
CLOCK SEVENTEENTH CENTURY



No. VII.—HEPPLEWHITE TABLE



No. VIII.—SIXTEENTH-CENTURY MARQUETERIE CHEST



NO. IX CHIPPENDALE DINING TABLE



NO. X. OAK WINDSOR CHAIR



NO. XI. - CHIPPENDALE ARMCHAIR

a head-rest, the projection giving to the chair the name "comb-back." In America, where the Windsor chair was popular early in the eighteenth century, the fashion was to paint them green. It is greatly to the credit of George III. that he would not allow the "Windsors" which had been specially made for his own use to be disfigured in this unsightly manner.

During her wanderings Madame Marchesi has also picked up a fifteenth-century Saint Sebastian in carved wood, a twelfth-century triptych in leather and wood—from the Tyrol—and various examples of fifteenth and sixteenth century *enluminures*. In a word, the collection is calculated to make the less fortunate connoisseur exceeding envious!



NO. XII.—ITALIAN ROCOCO
CANDLESTICK



NO. XIII.—ITALIAN ROCOCO
CANDLESTICK

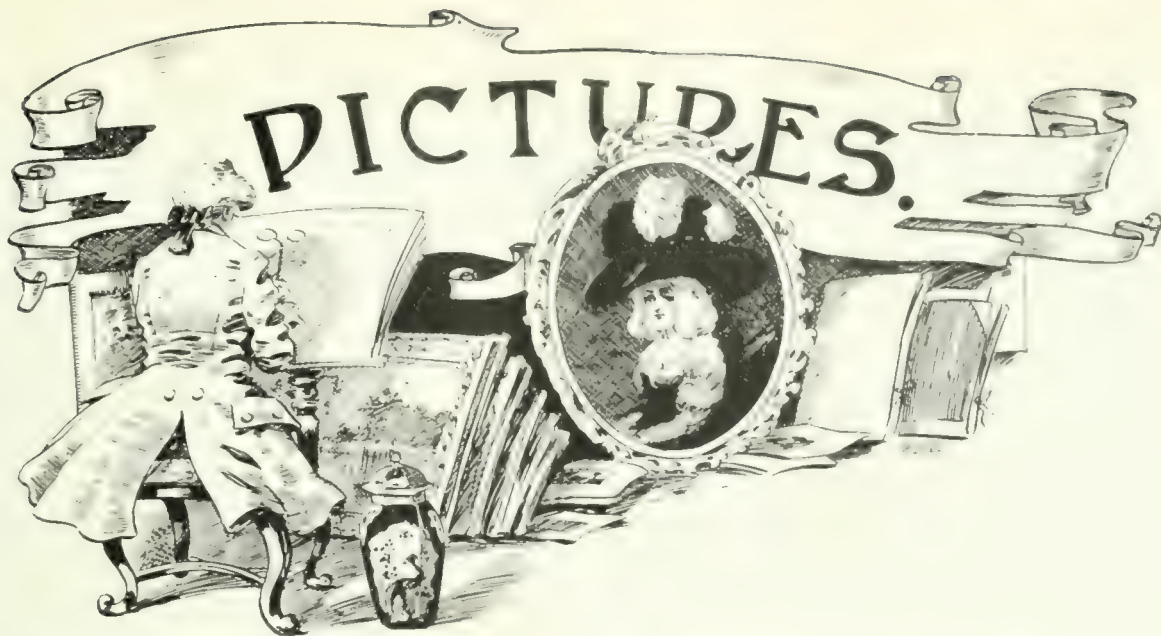


NO. XIV.—CHIPPENDALE BRACKET CLOCK



THE NYMPH SALMACIS
BY F. J. BOSIO
In the Louvre

Photo Braun & Co.



The Fine Arts in Ireland Foundation of the Irish School of Miniature Painting, with Notes on some of its distinguished Members By the late Wm. Vine Cronin

THE celebrity Ireland had in the fine arts is referred to by Cogitosus, a writer of the seventh century; he speaks of the painted pictures which decorated the Church of St. Bridget at Kildare. The most ancient frescoes to be found at present are those of the choir of Cormac's chapel at Cashel. Such examples are rare, and the chief purpose to which the painter directed his skill was in the illumination of religious books. Giraldus Cambrensis writes in terms of astonishment and admiration of the copy of the Four Gospels which he saw at Kildare, that was supposed to have been dictated by an angel to a scribe in the presence of St. Bridget, and for her use. After dilating on the variety of the designs, the delicacy of the execution, and the richness of the colouring in the embellishment of this

book, he adds that they appeared rather to be the work of an angel than a man. St. Bridget's book is, unfortunately, not to be found, but there are some works nearly of the same period from which we may learn the character of art that had been worthy of such enthusiastic approbation, exemplified in the copy of the Four Gospels written by St. Columbkille,

still preserved in the Trinity College Library.

Between the eighth and twelfth centuries the fine arts languished, principally owing to the continued warfare against the Danes, in which the people were strenuously engaged. In the latter period a new era in the history of the fine arts sprang throughout Europe, giving a fresh impulse to the taste so long in abeyance.

Ireland became deeply influenced by the movement, and commenced the building of castles of





MRS. HAMILTON BY J. COMERFORD
IN THE POSSESSION OF MRS. DEANE-FREEMAN

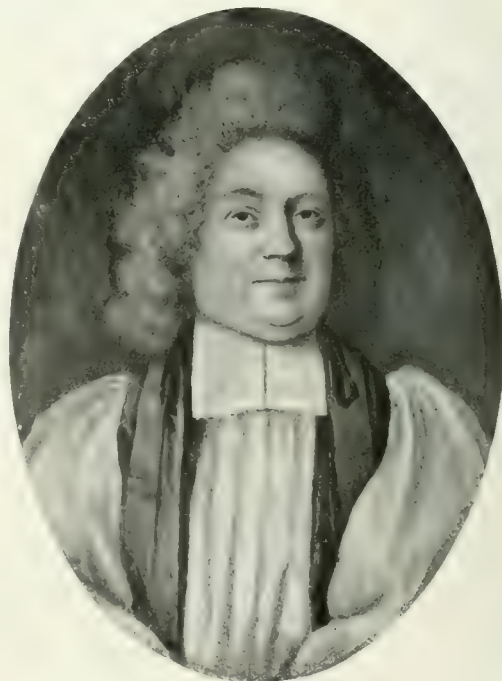
unusual magnitude; Gothic churches, chapels, and monasteries of great splendour; and produced fresco painting, of which some examples still exist; stone crosses, picturesque in form and elaborate in design, and pieces of jewellery, in which the highest excellence was attained. This perfection was reached mainly through the influence and manipulation of the monastic institutions.

Portrait painting appears to have been practised in Ireland as early as the reign of Henry VIII. The galleries of the Duke of Leinster and some others of our ancient nobility furnish examples of that period; and miniature painting of Queen Elizabeth's time is not uncommon. Any pictures to be found possessed of merit were probably painted in England or abroad. There are some portraits that might be the work of Holbein, and miniatures that are unquestionably from the delicate hand of Isaac Oliver. Horace Walpole says, "In a sale here of pictures brought from Ireland was a large oval head of *Lucy Harrington, Countess of Bedford*, and *The Marriage of Canaan*, by Isaac Oliver."

The prestige of the fine arts was maintained up to the sixteenth century; but, strange to record, there is no memorial in existence of a single Irish painter in the seventeenth century. Any pictures produced were the work of strangers. James Gandy, an Englishman, who was a pupil of Van Dyck, and an excellent portrait painter, was brought over from Exeter by the old Duke of Ormond, and retained in his service up to

the artist's death in 1689. Towards the close of the century another portrait painter named Wright settled in Kilkenny, and was so successful that, working at £10 a head, his first year's income was £900. He was the nephew of Michael Wright, a Scotsman, who practised in London. The celebrated John Van Wyck, who is supposed to have come into Ireland at this period in the train of William III., and painted the *Battle of the Boyne*, which he made a favourite subject, worked in the style of Philip Wouverman; he also painted several views in Scotland and Jersey, and made the designs for a book on hunting and hawking.

The art of miniature painting in Ireland dates back to the seventeenth century, in the person of Simon Digby, Bishop of Elphin, a distinguished amateur, who painted miniature portraits with the hand of a master. He was of the family of Lord Digby, and the son of Essex Digby, Bishop of Dromore. He succeeded to the See of Limerick in 1678, and was translated to Elphin in 1691, where he died in 1720. His love for painting must have been enthusiastic, for there are about thirty known portraits from his hand. They are chiefly of his own family, or distinguished personages with whom he was intimate, as among the first are two of his father, and among the latter, Sandcroft, Archbishop of Canterbury; Tillotson; Hoff, Bishop of Winchester; Narcissus Marsh, the Duke of Tyrconnell, Lord Capel, etc., etc.; they were in the keeping of the Dean of St. Patrick's, whose memory is held in grateful remembrance for



ARCHBISHOP TILLOTSON BY SIMON DIGBY

his appreciation of the delightful art of miniature painting. After the death of the Dean—the Rev. Dr. Dawson—his effects, including his miniatures, were dispersed by auction, and the portrait of Archbishop Tillotson was purchased for the Science and Art Museum, Dublin.

PRIOR OF THE BISHOP OF LIMERICK.—Hon. Letitia Fitzgerald, only daughter of Gerald Lord Offaly, who died in the lifetime of his father, the 11th Earl of Kildare, married Sir Robert Digby, Knt., of Coleshill, in Warwickshire, and had several sons, from whom descended the Earl Digby, the Digbys of Landenstown, and the Rev. John Digby, probably the predecessor of the Irish Bishops. Sir Robert died in 1618, and two years later his widow was created Baroness Offaly for life. Her ladyship died in 1658, when the peerage became extinct. The title of Offaly dates back to Gerald Fitzmaurice, who received a summons to parliament as Baron Offaly in 1205, and died the same year. His son, Maurice, took the name of his grandfather, Fitzgerald, became the second Baron, and was the gallant companion of Strongbow, a pious Roman Catholic, who showed considerable ability as Lord Justice of Ireland.

JOHN BLOMFIELD. Born in Dublin: pupil of



Robert West in the Dublin Society's School; became first master of the Historical Department of the National Gallery, Dublin, for designs. He excelled in depicting the human figure in chalk and crayons.

RICHARD BULL.—Admitted to the Dublin Society's Schools in 1770. There is a miniature by him of *Emilia Olivia, Duchess of Leinster*, at Carton. Signed and dated 1794.

SIR FREDERICK W. BURTON.—Born in 1816 in Corofin House, Inchiquin Lake, County Clare, Ireland. His father removed the family to Dublin to complete their education. Frederick, wishing to become an artist, was placed under the brothers Brocas to study art, and made such progress that in 1837 he was able to commence practice by painting miniatures and portraits in water-colours. In 1839 he was full member of the Royal Hibernian Academy, and in 1840 he produced *The Blind Girl at the Holy Well*, in 1841 *The Arran Fisherman's drowned Child*—beautiful pictures in water-colours, full of tender, sympathetic feeling, that established his reputation. These were followed by similar subjects. At the same time he continued his miniature and portrait work. His sitters were numerous, and comprised the *élite* of Dublin society. In 1857 he went to Germany to study art and the literature in which it was recorded. Proceeding to Munich, he remained there five



PORTRAIT

BY SAMUEL LOVER

years. His studies took a wide range, so that when he returned to London to resume practice he was a man of extensive and profound knowledge in every phase of pictorial art. In 1874 he became director of the National Gallery, an appointment which created much astonishment in artistic circles. Then he gave up practice and devoted himself assiduously to his duties up to his retirement in 1894. His death took place in 1900. He was a man of prepossessing personality as well as distinction of manner, and among his friends were the most distinguished representatives of science, literature, and art.

EXHIBITS AT THE ART GALLERY OF THE CORPORATION
OF LONDON, 1904.

Lady Gore Booth and Daughters.
A Woman Knitting.
Connemara Valley.
Honor Henry Benoye.
A Connemara Stream.
Three Galway Children.
Alice Joyce.
Sergeant Gould.
Lady Gore Booth.
Sir Robert Gore Booth, Bart.
Mrs. Moore, wife of the Poet, Thomas Moore.

GEORGE CHINNERY, R.H.A.—In 1798 he worked in Dublin and became a member of the Irish Academy. He exhibited in the Royal Academy from 1791 to 1846. He spent many years abroad in the practice of his art, which comprised various styles, and died at Macao.

GUILDHALL, 1904.

Winian Mahaffy.
A Boy in white in a Landscape.
A Gentleman.
A Chinese Lady.

JOHN COMERFORD.—Born in Kilkenny; came to Dublin, and studied in the schools there. He adopted miniature painting, in which he had a very remunerative practice. His miniatures are characterised by great freedom and boldness of pencil. They are full of character and expression. Besides, he executed numerous sketch portraits, which, though slight, were effective and highly popular, and, done in very short sittings at good prices, were a profitable branch of his professional occupation. Among his works is an admirable likeness of Lord Manners, Lord Chancellor of Ireland, engraved by Heath, and an admirable sketch of Mr. Gandon, also engraved. He amassed a fortune of £16,000, delighted in the society of many friends, which included all the distinguished artists of the day, and kept in touch with the wit

and intellect of his time. He died of apoplexy in his sixtieth year.

GUILDHALL, 1904.

A Member of the Comerford Family.
Mrs. Tighe.
Mrs. Hamilton (born Tisdall).
An Old Lady.
Lord Downes, Chief Justice of Ireland.
The Countess of Roden.
The Mendicant.
Maria Lady Shaw.
A Boy.
Mrs. William Dix.
Simon Digby.
Bishop of Elphin.
See Introduction.

JOHN DUNN.—A pupil of the Dublin Society's School, 1768. Exhibited in Dublin 1801-1804.

GUILDHALL, 1904.

Alexander Fleming.
Lady Gore Booth.
Hon. Mrs. Peter La Touche.
Right Hon. Sir Frederick Shaw, M.P.

HUGH DOUGLAS HAMILTON, R.H.A.—Born in Dublin, 1734. Studied the elementary principles and practice of his art at the Academy House in Grafton Street, where the Dublin Society had first established drawing schools in 1744 for rudimental instruction in the fine arts. Mr. Hamilton commenced his career as a crayon painter—his likenesses were faithful and pleasing. He removed to London and soon secured a good practice, being distinguished by the highest patronage, that of George III. and his Queen. His next movement was to Italy, where he remained twelve years, and there he adopted oil-painting at the instigation of Flaxman. Having mastered the difficulties of a new vehicle, he then practised oil-painting with great success both in historical subjects and portraiture. He died in the year 1806.

GUILDHALL, 1904.

Mr. Frederick Trench.
Mrs. A. H. Trench.
Rev. Frederick Trench.
The Earl of Farnham.
The Countess of Farnham.
Mrs. Mary Stewart.

HORACE HONE.—Eldest son of Nathaniel Hone; born in Dublin, 1756. He painted in miniature and enamel, and his practice was extensive; in fact, he had more commissions than he could execute. His subjects were amongst the *élite* of fashion, and at this period he painted all the distinguished and attractive beauties

of the vice-regal court. When the Union was effected persons of rank and fortune came to reside in London or go on the Continent, whereby Hone lost his patronage, so he relinquished his establishment in Dublin, came to London, and took a house in Dover Street. Viscount Fitzwilliam was much attached to him, and until his demise occupied apartments in Mr. Hone's house. Mr. Hone's death took place after a short illness in 1825. He was intimately known, and highly esteemed.

GUTHRIE, 1804.

Abraham Wilkinson.
Group of Portraits of the Hone family.
Portrait of a Lady.
Lord Edward Fitzgerald.
Peg Woffington as Mary Queen of Scots.
Lady in a hat and feather.
A Gentleman.
Peg Woffington as Handel.
Rev. John Moore.
Portrait of a Lady (Enamel).

SAMUEL LOVER.—Painter of landscapes in oil and water-colour, miniaturist, poet, novelist, lecturer, musical composer, singer, the great favourite of his time; best known through his tender and sympathetic songs, "The Angels' Whisper," "The Four-leaved Shamrock," etc., etc. Born in Dublin, he commenced art at an early age, which developed into such excellent miniature painting that he had an extensive practice, and in 1822 became a member of the Royal Hibernian Academy. He removed to London, where his time was principally given to literature.



of his life was spent at Jersey, where he died, in 1868.

GUTHRIE, 1804.

The Hon. Mrs. Dudley Perce.
George Wallis of Dublin.
A Gentleman.
Anne M. de Mendoza, Lady Bellow.
Patrick Lord Bellow.
Marie Lady Shaw.
Miss Julia Dix.
William Dix.
Mrs. Yates.
Lord Byron.

HENRY PELHAM.—Son of Peter Pelham, the engraver, who emigrated to America in 1720, and practised there, marrying, as his second wife, Mary Copley, widow of Richard Copley, daughter of John Singleton, of Quinville Abbey, co. Clare, Ireland, and thus became the stepfather of John Singleton Copley, R.A., Historical Painter. He had a son, Henry Pelham, who painted historical subjects and miniatures, some of which were exhibited in the Society of Artists, Dublin, 1780. He also painted a portrait of the old Countess of Desmond, engraved in aquatint by the versatile Nathaniel Grogan, of Cork. Later on he went to Kerry to practise as an engineer,



and became agent to Lord Lansdowne's estate there. He was accidentally drowned in the Kenmare river in 1806. The first picture sent by Copley to London for exhibition was *A Boy with a Squirrel*, a portrait of Henry Pelham.

CHARLES ROBERTSON.—Born in Dublin, 1760, and was very successful there as a miniature painter until 1806, when he came to London, but soon returned to his native city, where he died in 1820. His miniatures, especially of female portraits, are among the best produced by Irish artists. Exhibitor, Royal Academy, 1797 to 1810.

GUILDHALL, 1904.

Peter La Touche.
Portrait of a Lady.
Viscountess Hawarden.
Miss Higgins.
Mrs. Stephen Moore.

CLEMENTINA ROBERTSON.—Sister of the brothers Walter and Charles Robertson, who were noted miniature painters in Dublin at the end of the eighteenth century. Exhibited in Dublin 1819 to 1829. Married Mr. John Siree. After his death she resumed practice in 1847, and died 1868.

SAMPSON TOWGOOD ROCH, OR ROCHE.—Member of a good family in co. Waterford, which still exists. Born deaf and dumb; self taught; worked in Dublin 1786 to 1792; taken or removed to Bath, where he practised his profession. One of his sitters was H.R.H. the Princess Amelia, youngest daughter of George III. The death of Mr. Roche took place in 1838, aged ninety.

GUILDHALL, 1904.

Mrs. William Mossop.
William Mossop, sculptor, medallist.
Mr. Lee.
A Gentleman.
A Lady.

The exhibition in the Guildhall, 1904, comprised 465 subjects, of which 139 were miniatures, old and modern, the latter of good quality; 326 represented history, allegory, mythology, themes from Shakespeare, portraiture, and landscape, both in oil and water-colour, of such merit and charm that the old prestige is very fully maintained by a body of Irish artists of the first rank, among whom Mr. John Lavery, R.S.A., holds a conspicuous position.



A LADY BY EDWARD HAYES, R.H.A.
IN THE POSSESSION OF GEORGE PRESCOTT, ESQ.

Pottery and Porcelain

A Collection of English Brownware and Stoneware Described and Illustrated by S. G. Hewlett

It is refreshing in these days of high prices for most of the earlier forms of English pottery and porcelain to realise that there are still one or two culms within reach of the collector who is not inclined to pay exorbitantly for his hobby.

Of such are the humble brownware and stoneware, which, if they cannot in most instances lay claim to the antiquity of the 'Tofts' delightful crudities or the classical lines or ornamentation of the Wedgwoods' productions, yet have a fascination of their own as throwing many valuable sidelights on the thought and everyday life of bygone generations.

It is true that the greater part of the specimens to

be met with today were modelled between 1830 and 1850, but undoubted pieces of the eighteenth century may still be acquired at a moderate cost by the persistent hunter, and possibly dated examples anterior to 1612, which seem to be the earliest recorded so far, may come to light.

The collection—numbering nearly three hundred specimens—for which this article offers a limited description, belonged to the late Struan H. Robertson, Esq., of Batheaston Lodge, Batheaston, and is the outcome of some seven years' careful selection. With the highly-glazed and often richly-mottled brownware from the potteries of Rockingham, Swinton, Swadlow, &c.,



NO. 1.—MUG

4. INCHES

NOTTINGHAM



NO. II. —MUG. 5½ INCHES FULHAM

Cadborough, and elsewhere, represented by frog-mugs with one, two, three, or four handles, furniture-rests, jugs of various forms, money-boxes, spirit-bottles, mermaids, and many other types, it is not proposed to deal at length, as their individual characteristics call for separate treatment. It is to be regretted that the stoneware, which forms the major portion of the collection, seems, as well as the above-mentioned brownware, to possess little, if any, literature proper to itself, and is apparently referred to in the standard works merely for the purpose of illustrating types, glaze, or dates, although it presents a widely interesting field for investigation on its own merits.

For the most part grey or yellowish in colour, with, in many cases, an irregular band of dark brown glaze run on to the upper portions of the piece—it was manufactured to a considerable extent at Lambeth, Fulham, Nottingham, the Bournes Potteries, Derbyshire, and in many other localities. Early in the eighteenth century the factory at Fulham produced tankards, jugs, and imitations of Bellarmine's under the auspices of John Dwight and his daughter Margaret in partnership with Thomas Warland, an inscribed mug, dated 1721, being figured by Mr. J. S. Hodgkin and Miss E. Hodgkin in their admirable reproductions of *Examples of Early English Pottery*.

Previously to this a ware, brown in body with a slightly metallic lustre, was turned out at Nottingham,

a posset-pot, inscribed and dated 1700, being also described in the before-mentioned work.

Later on in the century came puzzle-jugs, goblets, mugs of different sizes—one in Mr. Robertson's collection standing 10 inches in height, with diameter of 9 inches, holds two gallons—harvesters, jugs, and other vessels. While many of these types were plain, or inscribed and dated under the glaze, as No. i., a large proportion were decorated with plaques or figures illustrating sporting, convivial, or farmyard scenes, sheaves of corn or barley, windmills, etc., in more or less high relief, of which Nos. ii. to viii. furnish representative examples. Of these perhaps the most noteworthy are No. i. with its quaint script—

“ William Rawlins July The 30th 1756
Come Drink a Bout and lets be merry
And Drink A Health to Honnest Hary ”;

No. vi. (a somewhat unusual form), which holds a quart and a half, and possesses an almost vitreous ring; and No. vii., a cyder or beer flagon, with capacity of two gallons, in the shape of a drayman's head, whose cheery features are pervaded by a perennial and most infectious smile.

From 1750 to 1850 a large variety of forms were



NO. III.—JUG 7½ INCHES FULHAM



NO. IV.—THREE-HANDLED MUG 4½ INCHES LAMBETH

evolved by the cunning artificers of the day, either as ornaments in the shape of animals, cottages, busts of prize-fighters, and other objects of common interest, or designed for a specific purpose, as tobacco-jars, jugs commemorating national heroes (No. ix.), pipes, satyr-mugs, loving-cups, ink-pots, spirit-flasks, etc., etc. Spirit-bottles, frequently stamped with the name of the maker or vendor, or both, afford in themselves a wide range of subject, from the east window of a church to the humble potato, the latter being possibly utilised for the furtive introduction of contraband to inmates

of the workhouse. Besides these, powder-flasks, books, at times, be it noticed, stamped on the back with serious if not religious titles, beer-barrels, square-toed boots, fish of sundry possible and impossible species, as No. x., and a whole farrago of miscellaneous models, united in paying tribute to the moulds of the principal potteries. Political and national events found their reflection in bottles representing kings and queens, who appear in the form of medallions, busts, or full figures, the reformers (No. xi.), or the special constable's staff (No. xii.), which, stamped



NO. V.—TWO-HANDLED MUG 4½ INCHES LAMBETH



NO. VI.—GOBLET 7 $\frac{1}{4}$ INCHES LAMBETH



NO. VIII.—JUG 9 $\frac{1}{2}$ INCHES LAMBETH



NO. VII.—JUG OF UNUSUAL FORM

NOTTINGHAM



A GIRL GOLFER

REPRODUCED FROM THE PICTURE BY A. CUYP

In the collection of the late Mr. W. James of West Dean Park

From "The Royal and Ancient Game of Golf," published by the London and Counties Press Association

A Collection of English Brownware and Stoneware

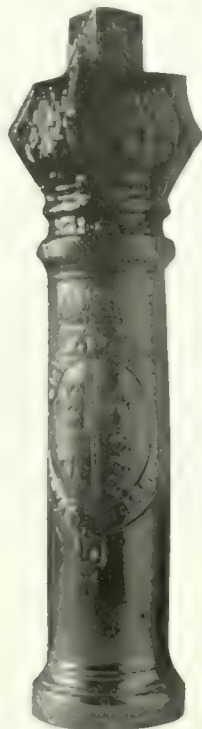


NO. IX.—NELSON JUG
13 INCHES LAMBETH

with the name
of Stephen
Green. Lamb
beth, however,
the Chartist
notes of 1848.

As might
be expected,

comic literature,
they illustrated
down to the
present day
popularity among
the company of
similar characters.



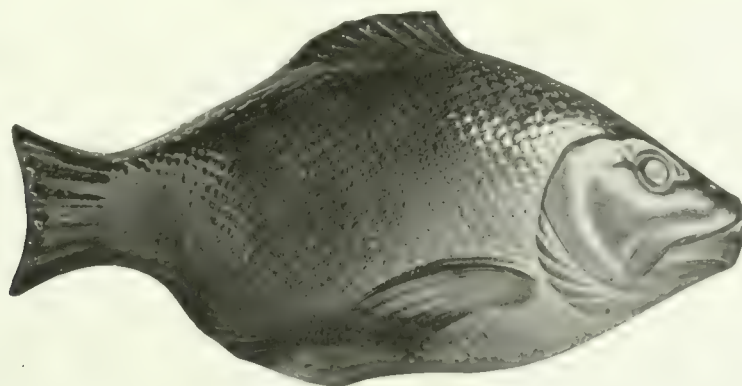
NO. XII.—BOTTLE
SPECIAL CONSTABLE'S
STAFF 11 INCHES
LAMBETH

humour entered into keen competition
with more serious subjects in adorning
these aids to conviviality. Punch,
grotesques, Jim Crow—the original in
1836 of the one-time popular song,
"Jump, Jim Crow," who, by the way,
appears to be the only American
comedian perpetuated in stoneware—the
typical Irishman of fiction, and favourite



NO. XI.—FLASK 7 INCHES
BOURNES POTTERIES, DERBYSHIRE

As a final instance of this class may
be cited a flask of fairly common
occurrence which bears on the ob-
verse an apt illustration of Douglas
Jerrold's immortal "Curtain Lec-
tures," while the reverse side sug-
gests in "Miss Prettyman" a covert
hit at the hideosities of feminine
apparel in the early Victorian era.



NO. X.—FLASK 13 INCHES



Nos. I. AND II.—TWO SPECIMENS OF MRS. DELANY'S PAPER-WORK

IN THE BRITISH MUSEUM



Paper-work

DI VERNON instances among the more feminine accomplishments she had discarded, working cross-stitch, and enumerates among the symbols of orthodox femininity, "a broken-backed spinet, a lute with three strings, rock-work, shell-work." To these trivial and feminine employments she should certainly have added paper-work. Paper-work existed in various forms. It will be remembered that Volumnia Dedlock "displayed in early life a pretty talent for cutting ornaments out of coloured paper." And the once celebrated Mrs. Delany made, during the last ten years of her life, a collection of paper flowers, her "Paper Mosaick," as she called it. There is something absurd about the accomplished Mrs. Delany's life and works—the "delusive industries" she practised, and her marriages. Her first husband, Alexander Pendarves, of Roscrow, "nearer sixty, fat, snuffy, sulky," was described by her later as "altogether a person more disgusting than engaging." When she

became a widow she made a second match with a man sixteen years her senior, Patrick Delany. Her life was spent in a correspondence with her friends that never rises to brilliance, and in the practice of such elegant arts as shell-work, needlework, and paper-work. In the latter, her method was to cut out in paper coloured drawings of flowers, and mount them against a black background. She boasted that her only tools were scissors and paste. Mrs. Delany's work soon became a topic of conversation in fashionable society, and among her greatest admirers was George III., that patron of the arts, who "took delight in these flowers," ordered Opie to paint a portrait of her for his private cabinet, and called her his "dearest Mrs. Delany." To the Queen, "with the utmost fearfulness of being too presumptuous," she offered, "as a lowly tribute of her humble duty and earnest gratitude," a specimen of her flower-work. It was praised by Erasmus Darwin in his *Loves of*



NO. III —TEA-CADDY

CIRCA 1780

IN THE POSSESSION OF MISS MEARS

the *Plants*, who added a pompous note to correct the inaccuracy of his verse description. Between 1774, when she began, and 1784, when her eyesight began to fail, she finished nearly one thousand specimens.

are imitated by cutting out trees, cottages, or figures in coloured paper, and pasting them on to a sheet of blue cardboard to represent the sky." Mary Howitt, in writing of her childhood (in 1809), speaks of the



NO. IV. TEA-CADDY (1780-1790)

IN THE POSSESSION OF THE REV. FATHER PURDON

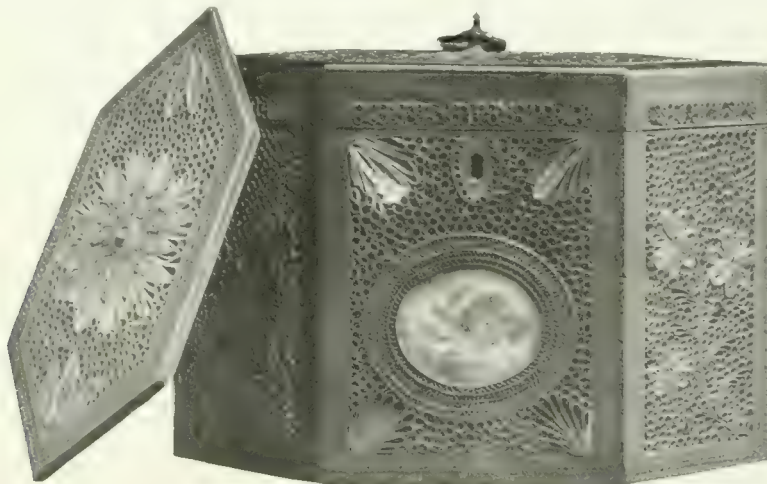
The ten volumes that contain her *hortus siccus* are preserved in the British Museum, with some MS. verses, in which the aged lady trifles with the muse:—

"Hail to the happy Hours! When Fancy led
My Pensive Mind this flow'ry Path to tread:
And gave me Emulation to presume,
With timid art, to trace fair Nature's bloom,
To view with awe the great Creator's Power,
That shines confess'd in the minutest Flower."

Very similar must have been the landscapes of an old and anonymous lady who is mentioned in George Paston's *Little Memoirs of the Eighteenth Century* as

"elegant arts" of the day at a Quaker school at Croydon—to net, to weave coloured paper into baskets, to plait split straw into patterns—"We soon furnished ourselves with coloured paper for plaiting, and straw to split and weave into net," she writes, "and I shall never forget my admiration of a pattern of diamonds woven with strips of gold paper on a black ground. It was my first attempt at artistic needlework."

Such variations upon paper-work of the early nineteenth century were produced with a very small amount of skill, and have not survived, but there is an earlier type of rolled-paper or vellum-work, dating



NO. V.—TEA-CADDY

CIRCA 1820

IN THE POSSESSION OF MRS. LIVESAY

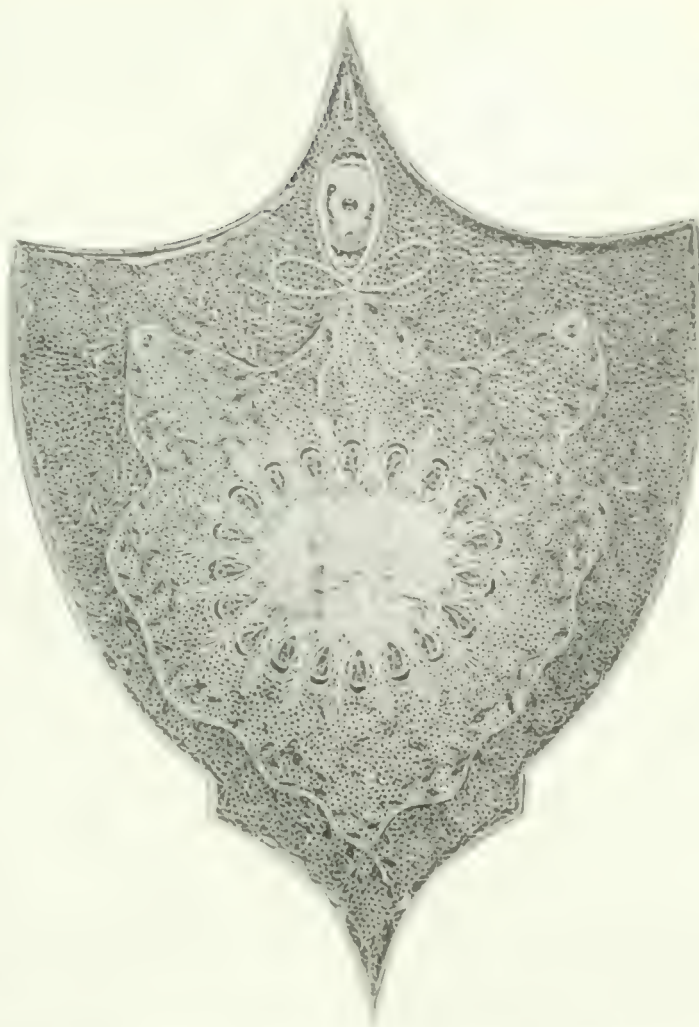
practising one of the "mock arts" of the day. "In one family certain weird curiosities are preserved, the work of an ingenious old lady whose youth fell in the end of the eighteenth century, in which landscapes

from the late seventeenth century, that is not without its interest to collectors. A mirror, dating from about 1685, is framed in black and gold lacquer, the divisions of which are filled with representations of

baskets of flowers. The top panel contains a small house, with figures looking out of the windows, and the ornament is composed of small rolls of stiff paper set edgewise, and gilt. The small flowers are represented by very minute rolls, and the ingenuity of the work is remarkable, though the taste of the design is childish. The small grotto at the bottom is composed of shells. A mirror with a lac frame, dating from the reign of Charles II., and formerly in the Wolseley collection, shows a curious combination of wax-work and spirals of rolled vellum, used in the same way as paper. The border, which is divided into eight compartments, contains wax

figures, a castle with drawbridge, and other ornaments in rolls of vellum, of which the top edge is gilt.

Such paper-work was done both in England and on the Continent, in convents and private houses, during the eighteenth century; and gilt paper-rolls, forming a light filigree design, were frequently used as a frame for prints, Wedgwood plaques, or paintings. Tea-caddies and screens were favourite objects for this ornament. No. iii. is a very beautiful specimen,



NO. VI. FIRE-SCREEN, WITH PAPER WORK ROUND A PAINTING ON SILK IN THE POSSESSION OF SIR ANTHONY COPE BART.

and in excellent preservation as it has always been kept in its original cardboard case, and the most paper-veneered and tea-caddies, which have the lid gilded, an accumulation of dust which is very difficult to get rid of. The light grounds are pale blue, the dark a warm brown, and the general ornament gold, crimson, etc. In this, and in the three following examples, the cords are fastened with a dab of glue into their places—unlike the *free* paper-work, such as the Royal Arms, in the possession of M. de Lafontaine, at Athelhampton. Father Purdon's beautiful little box (No. iv.) has been a little repaired. It has a

silver key-plate, handle, and hinges, and in the front a Wedgwood plaque of George III. Miss Livesey's example dates from about 1820, and under a glass is a little print. The fire-screen, with its gold spirals surrounding a painting, is in the possession of Sir Anthony Cope, at Bramshill. The art has few to practise it to-day, and modern specimens, with their poor and scrambling patterns, compare very unfavourably with the delicacy of the eighteenth-century designs.



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

(1) PAINTING OF VENUS.

DEAR SIR,—As a subscriber to THE CONNOISSEUR, I take leave to enclose a photograph of a large oil-painting which came into my possession many years ago. The picture is called *Venus*, and I find the subject depicted in the painting exactly recalls in many respects a celebrated picture by Titian styled *Venus*, and described in the *Life of Titian*, by Cavalcascelle, 2 vols. If you can therefore please see your way to have a block inserted in your well-known magazine, with a view to some of your numerous readers identifying it, and informing me the name of the artist and the period when it was painted, it would greatly oblige me.

This painting was exhibited in Bombay and Simla, and attracted considerable attention; but no one could trace its pedigree. The following memoranda may throw some light on its origin:—

“This painting *Venus* is a copy of the celebrated work of Titian in the Darmstadt Gallery, description of which may be referred to in the *Life of Titian*,

Vol. II., by Crowe and Cavalcascelle. This copy has been ascribed by an expert to have been the work of the English artist, William Etty, R.A., who had copied it during his extensive travels and study in the galleries of the Continent in the first half of the last century. This ideal subject is unique of its kind, at least in India, as the masterly colouring and the style well and clearly testify. When it was exhibited at the Bombay Fine Art Society's 11th Exhibition in 1901, the art critic of the *Times of India* wrote that it would be interesting to trace the pedigree of this valuable exhibit styled *Venus*. Subsequently a correspondent in the *Bombay Gazette* under date 3rd April, 1901, amongst other things made the following remark:—‘Further, it is believed that this is a copy after the celebrated *Venus* of Titian in the Darmstadt Gallery, and could not be the work of an ordinary artist. The style reminds one of the French School of painting, and those who have been familiar with the celebrated *Suzanne au Bain* in the Louvre by J. B. Santerre would not find it difficult to trace



PAINTING OF VENUS



UNIDENTIFIED PORTRAIT (1)

its pedigree to that eminent painter. This picture lastly belonged to the property and effects of the third Parsee Baronet, Sir Jamsetjee Jeejeebhoy, and it is believed to have formed part of the property that was bought by the 2nd Parsee Baronet in the year 1864, when he purchased the Guneshkhind House for Rs. 1,20,000."

The picture measures 6 ft. by 4 ft., and is in an excellent state of preservation. The colours are also fresh.

Yours faithfully, J. E. SAKIYAWALLA.

(2) UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—I am enclosing the photograph of a glass portrait which I should be so glad if you would reproduce in *THE CONNOISSEUR*, and perhaps some of your readers might be able to tell me who it represents, and also the probable artist and date. The head is almost life-size, and the colouring very rich.

I am, yours truly, MARY S. NOEL HILL.

(3) UNIDENTIFIED PORTRAITS (2 AND 3).

DEAR SIR,—The owner of pictures of which the enclosed are copies received a report as follows:—
(1) Standing figure of a man in peer's robes, apparently a baron. This may be by Sir Geo. Hayter. We would suggest that it be reproduced in *THE CONNOISSEUR*

(2) Portrait of a man, possibly a French nobleman, and possibly by Rigaud.

We think the suggestion so good that I enclose the photos for reproduction, and I shall esteem it a favour if your readers can identify either or both.

Yours truly, W. STOKES.

(4) PORTRAIT OF SIR JOHN RAINSFORD.

SIR,—In a report of the Historical Manuscripts Commission, mention is made of an inventory "at Sir John's house not mentioned" of the pictures of the Dowager Countess of Rivers. Among others is that of a *Portrait of Sir John Rainsford*. (Ob. c. 1521.) I am anxious to ascertain the whereabouts of this picture—if still in existence—and have thought if you would kindly insert a query in *THE CONNOISSEUR* to this effect it might produce the desired information.

With apologies for troubling you, and with thanks in anticipation,

Yours faithfully, F. VINE RAINSFORD.

(5) FUSELI'S "MIDSUMMER NIGHT'S DREAM."

DEAR SIR,—I should be glad to know the engraver of the above painting by Fuseli.

Yours faithfully, J. W. W.



UNIDENTIFIED PORTRAIT (2)

(6) COSWAY'S PORTRAIT
OF MRS. TICKELL.

DEAR SIR,—Could any of your readers inform me of the whereabouts of the original of Cosway's picture of Mrs. Tickell, of Bath?

Yours faithfully, T. C. T.

(7) UNIDENTIFIED
PAINTING.

DEAR SIR,—I enclose you photograph for insertion in "Notes and Queries." The size of the canvas is 48 in. by 38 in. It has been in the possession of the family of the owners more than fifty years, and is supposed to have been painted by Jan Steen, a Dutch artist.

I am, faithfully yours,
JOHN MCAUDRY.

(8) PAINTING BY A. CUYP.

DEAR SIR,—I read with great interest the article in the August number on "Pictures of Picture Galleries," by John Scarlett Davis, as the picture by A. Cuyp, shown in the right-hand corner of your engraving of Davis's picture, is in my possession here. This picture was left to me years ago by an old relative, a collector, and I have no means of ascertaining how this picture came into her possession. I should be grateful if you could inform me of any history of the picture (either No. 81 or 25 in Smith's *Catalogue of the Exhibition of 1870*) subsequent to the loan exhibition in Davis's time.

Respectfully
yours,
ARTHUR
RADFORD.

SIR,—From the facts appended it is impossible

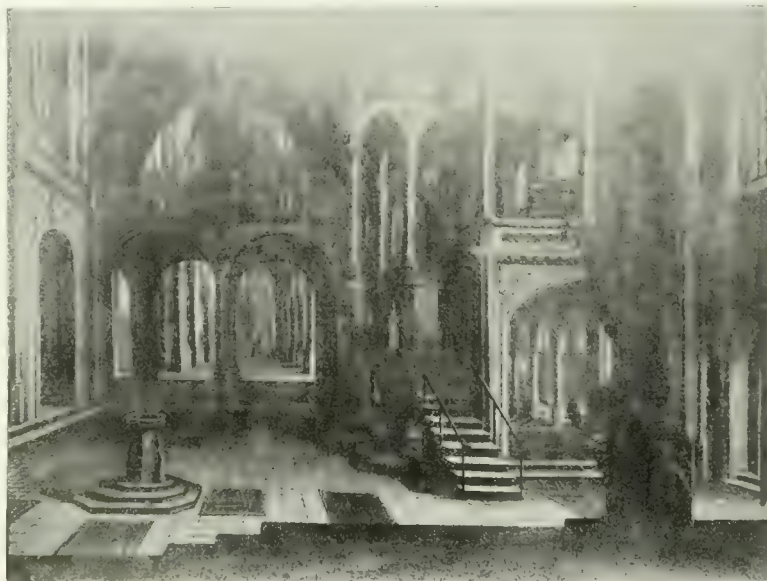


UNIDENTIFIED PORTRAIT (3)

clear that Mr. Radford's picture is either a replica or early copy, if it is not a later copy made at the British Institution about the year 1830. It was the practice of owners at that time to lend their Old Masters to be copied by students for the sake of the instruction afforded.

Yours faithfully, M. H. SPIELMANN.

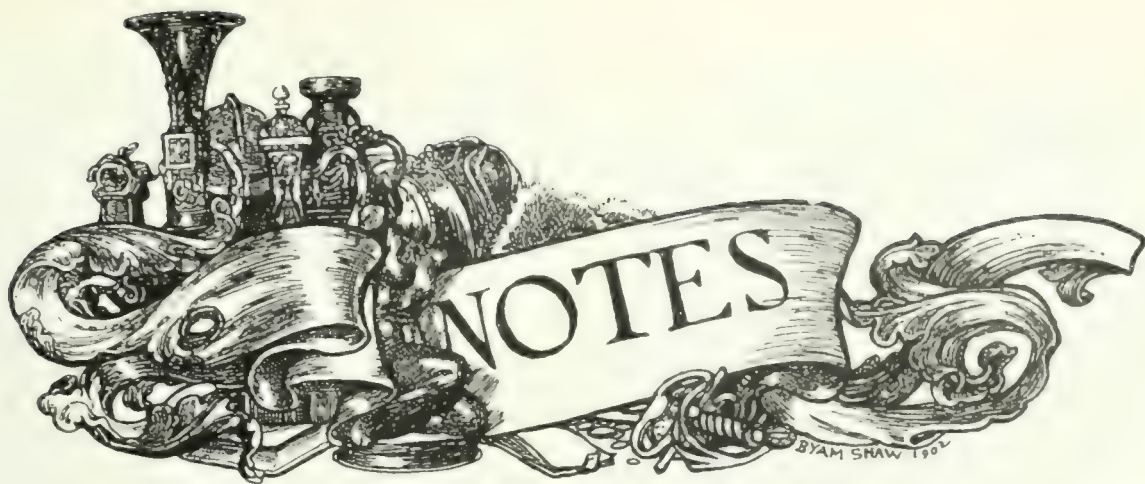
(9) PAINTING ATTRIBUTED TO A. OSTADE
(JUNE
NUMBER).



UNIDENTIFIED PAINTING

SIR,—In a collection of etchings, etc., by David Deuchar, Edinburgh, 1803, is the picture M. Giles Whiting seeks, and "A. Ostade" is plainly seen in the right-hand top corner. I imagine the panel is copied from it.

Yours
faithfully,
C. W. SHICKEE.



THE luxurious elegances of French aristocratic life were never fashioned in a more beautiful manner than during the periods of the three Louis, whose reigns preceded the French Revolution. The furniture of this epoch, the china, and such personal trifles as bonbonnières and snuff-boxes, are marvels of ornate design wrought with consummate artistry and a perfection of craftsmanship that has seldom, if ever, been surpassed. The Wallace collection is especially rich in examples of this epoch, most of them being pieces of exceptional merit, among which must be counted the four specimens illustrated. The earliest of these is the large snuff-box of gold, engraved and decorated with translucent enamels of many colours, dating from the commencement of the reign

**Bonbonnières
and
Snuff-boxes**

of Louis XV. There is a tradition, unfortunately unsubstantiated, that the picture in enamels of Rinaldo and Armida on the cover represents Louis XIV. and the Marquise de Montespan, but there is nothing in the likenesses to warrant this assertion. The work itself shows the influence of Charles Antoine Coypel; it is enclosed in an elaborate framework of diamonds. The second snuff-box belongs to the succeeding reign, and is composed of plaques of turquoise blue and white Sèvres porcelain very delicately and finely painted with cupids and conventional designs, the setting being of gold chased and engraved in a Greek pattern. The two other pieces illustrated are bonbonnières. The circular one, executed in the style and period of Louis XVI., is of gold, with its borders decorated with blue and green translucent enamel,



NO. I.—LOUIS XV. SNUFF-BOX

GOLD AND TRANSLUCENT ENAMELS, WITH FRAMEWORK OF DIAMOND



NO. III.—CIRCULAR GOLD AND ENAMEL BONBONNIERE
LOUIS SEIZE PERIOD

and pearls of white enamel. The centre plaques and the sides are of dark blue enamel diapered with an imbricated design in green and gold. The last piece, octagonal in shape, belongs to the same period, and is also of gold, which is wrought, chased, and engraved in elaborate patterning. Within the outer gold border the box is covered with spaces of emerald green translucent enamel over an engine-turned ground of gold, and set in these are medallions painted *en camieu gris* on a dark grey ground, the one on the lid representing *The Festival of the Graces*, and the others

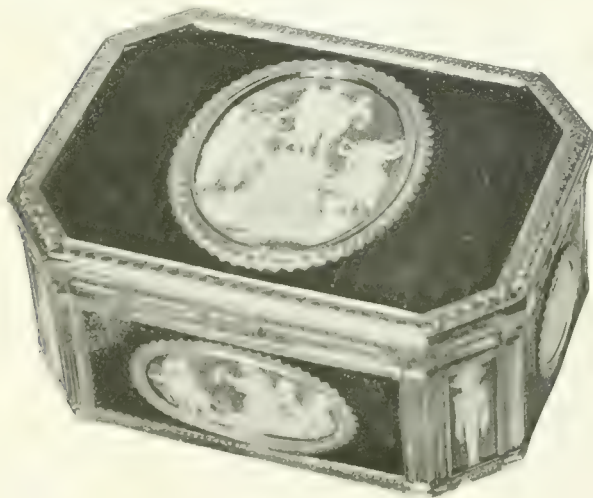


NO. II.—SÈVRES PORCELAIN SNUFF-BOX IN
GOLD SETTING

Pygmalion and Galatea and other classical subjects. Though precious metals and gems were largely employed in the production of these works, it is not to the use of such materials that they owe their value, but to the exquisite proportion of their designs, their beauty of coloration and marvellous craftsmanship.

In the days when snuffers were in constant use, a fine field was open for the ingenuity of the makers.

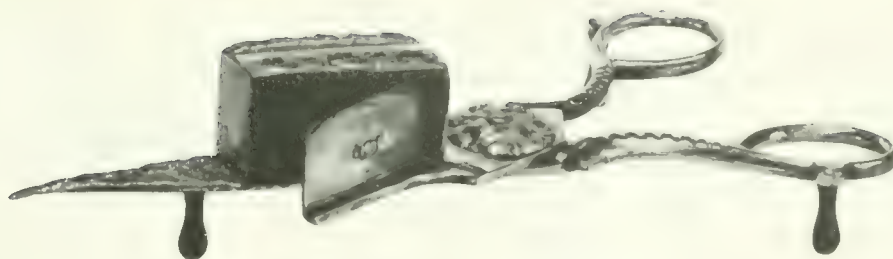
Snuffers The six pairs illustrated show different examples of their art. No. i. is of Sheffield plate, finely engraved. At the opening joint covered by the boss is a hidden spring that closed and kept closed the snuffer after use, so preventing the fumes of the snuffed wick from escaping into the air. No. ii. has a shutter that rises with a spring when



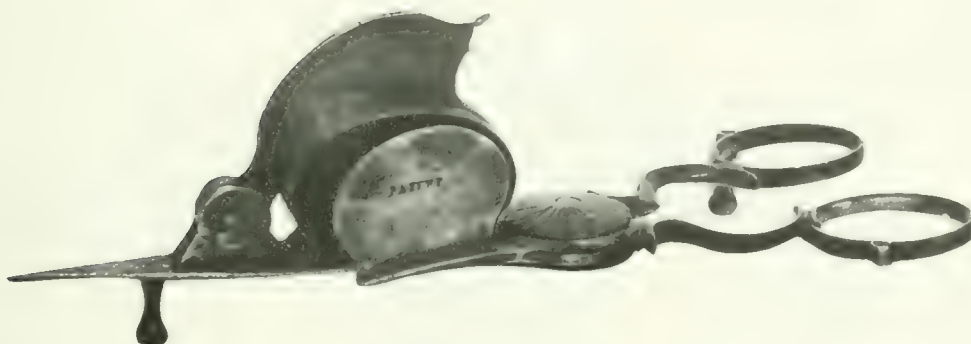
NO. IV.—GOLD AND ENAMEL BONBONNIERE
LOUIS SEIZE PERIOD

you open the snuffers, and falls when you close them, and so more perfectly confines the offensive snuff. It is marked "Patent." No. iii. is barrel-shaped, and has a rising and falling shutter somewhat similar to No. ii. No. iv. is beautifully made; as the snuffer closes, a shutter inside worked by a spring sweeps round and conveys the snuff into an inner chamber. On the opposite side is a very tricky little door that works with a spring so cleverly made that it was some time before I discovered it. Its object was to facilitate the clearing out of the snuff. "Upon an improved principle" is stamped on the frame. No. v. is very substantially made, and marked "Patent." There is a strong rising and falling spring shutter.

Notes



No. I. SHEFFIELD PATENT SNUFFER



No. II.—SNUFFER WITH SPRING SHUTTER

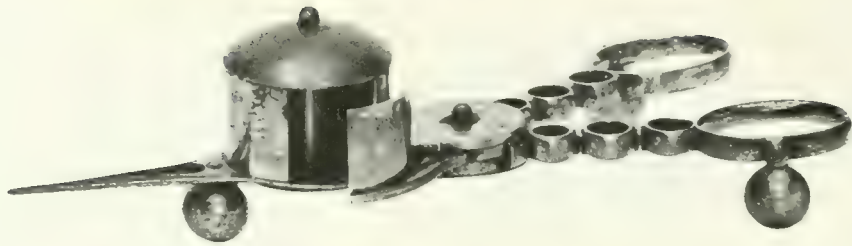


No. III. BARREL-SHAPED SNUFFER

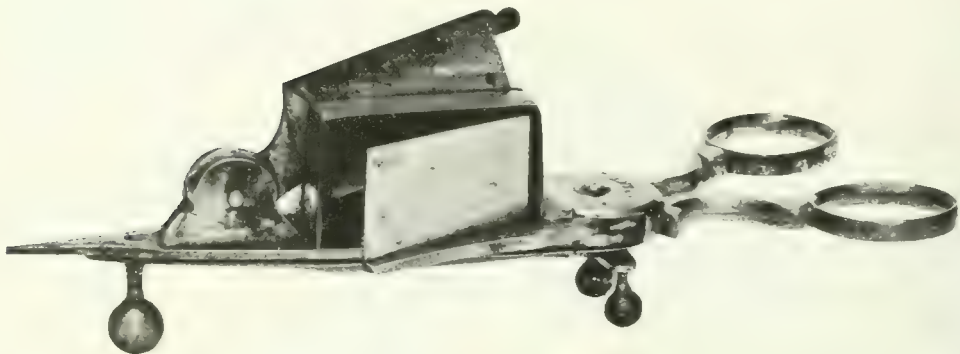
Underneath the body is a small sliding door for cleaning purposes. No. vi. is marked "Tubday's patent." No springs are used, but by an ingenious contrivance a shutter rises and falls as you open and close the snuffers. Much skill and fine workmanship were evidently shown in the manufacture of these articles that were a few years back in almost universal use in this country, but have now become things of the past. A good story is told of a gentleman who sent a pair of snuffers to a native friend in Morocco. When visiting him some time after, the recipient of the present said, "I find them most useful. What

clever people you English are! Before I had these snuffers I used to use my fingers, and throw the snuff on the floor, where it made a nasty smell; now I take it off with my fingers, put it in the little box, and shut it away quite nice."

In vol. ix. of the *Reliquary* will be found an interesting account of "Some late Survivals of Primitive Ornaments," by the late J. Romilly Stay-busks Allen. "Stay-busks" are included among these treasures. The one here illustrated I have recently added to my collection. It is of bone,



NO. IV. —SNUFFER STAMPED "UPON AN IMPROVED PRINCIPLE"



NO. V.—SNUFFER MARKED "PATENT"



NO. VI —SNUFFER MARKED "TUBDAY'S PATENT"

12 $\frac{1}{4}$ inches long, 1 $\frac{1}{4}$ inches broad, and about one-tenth of an inch in thickness. As will be seen, it is divided roughly into six spaces, a simple device marking off each. A heart pierced by two arrows occupies the fourth space from the top. In the third is a vase with flowers. In the other divisions are floral devices, presumably representing the lily, rose, heartsease, forget-me-not, etc. Round the margin an ornament is worked. It is now partly obliterated, leading us to believe that the article was for use, and not mere display.

Such stay-busks were undoubtedly "primitive ornaments" carved with infinite care and patience by some sailor or country swain, and given as a love-token to

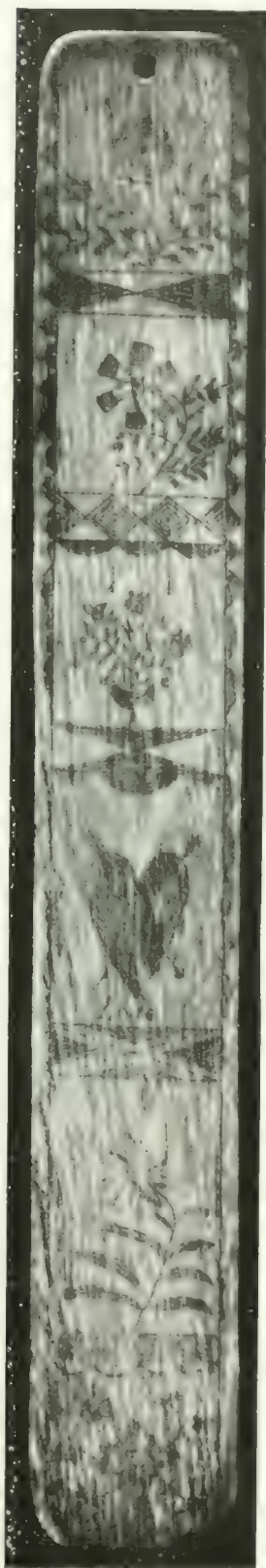
his sweetheart, often conveying more real affection than a more costly gift.

I am told that many of the ladies were so proud of these love-tokens that they wore them on their dresses, and not hidden away upon their stays.

The writer of the article I have referred to concludes: "Hence the initials, dates, and hearts introduced into the decorations, which give the object a peculiar interest they would not otherwise possess. Much of the unconscious charm of the old carved woodwork may be attributed to the symbolic or heraldic motives that underlie what at first sight appears to be mere ornament. In a practical age, which believes neither in religion, blazonry, nor true

love, we cannot expect the arts to be other than turtle. And he adds in a foot-note: "Imagine a nation of to-day laying a stay-busk . . . at the ungainly feet of a new woman. She would probably use it as a golf club or a hockey stick."

In the good old days Stockbrokers had their "Walk" with other merchants within the Royal Exchange, but they made such an abominable noise that they had to be banished to the surrounding streets and alleys. In 1667 an Act was passed to regulate the doings of the brokers. The number of licensed brokers was limited to one hundred, and each one was obliged to carry a silver medal with his name on. Very heavy fines were enacted for breaking the laws set forth. Anyone who was not a sworn broker and acted as such was liable to a fine of £500 and to stand three times in the pillory. One of these silver tokens is here illustrated. It bears upon one face the Royal Arms, and on the other the City Arms; the name of the owner, RICH^d MARTINDALE, is engraved below. From *The Story of the Stock Exchange*, by Charles Duguid, we gather something of the ways of stock-jobbers in former days. Not content with ordinary speculation, they organised a gamble in guineas. A number of them "appeared at the Exchange with the offer of any number of guineas, not exceeding 1,000, at the price of 27s. each. This did not a little damp and lower the current price; but a merchant, taking one of these stock-jobbers at his price, and demanding where the guineas were deposited, he could produce no more than two single guineas in his pocket, which was looked upon as a plain indication of their sinister design, upon which he was cudgelled



BONE STAY-BUSK

among the merchants, and left him half-dead by the mob. . . .

Another of the same old pattern was a shilling cheaper, but was soon taken up by the mob. . . . The swift pursuit made after him by the mob, who drew him out of the sanctuary of a neighbouring tavern and hauled him to the Lord Mayor's, but his lordship not being at home, they threatened to do justice on him themselves, by cooling his violent humour of avarice with the watery element of a neighbouring pump. Upon the discovery of this fallacy of the stock-jobbers, guineas began to advance to their customary price.

THREE of the greatest English portrait painters, Lawrence, Romney, and Reynolds, are represented in the trio of plates—*Lady Peel in the Park*, *Mrs. Carwardine and Child*, and *Lady Charles Spencer*. The first-named is taken from the mezzotint by C. A. Coppiet, one of the finest examples of the modern revival of the old method of colour-printing now so much in vogue. The lady—the wife of Sir Robert Peel—was twice painted by Lawrence, the other and earlier example, which he produced as a companion to Rubens's *Château de Paille*, being exhibited at the Royal Academy in 1825, and this in 1827. Though one of the popular portrait painter's greatest triumphs, no important contemporary engraving was made from it. The reproductions of the two older mezzotints are taken from proofs, both in the first state, belonging to Mr. Fritz Reiss, whose collection is now forming the theme of a series of articles in *THE CONNOISSEUR*. The plate of *Mrs. Anne Carwardine and Child* was engraved by John Raphael Smith from the picture by Romney, and published in 1781, and beautifully reproduces the charming and touching grace of the original picture—a work in which

Romney showed that he could rival either Reynolds or Gainsborough in their representations of maternity and childhood. The lady, who was the wife of the Rev. Thomas Carwardine, of Earls Colne, Essex, died March, 1817, aged sixty-five, which would make her a little under thirty when the picture was painted. Lady Charles Spencer was probably a few

to England had inspired his brush with a more facile grace, but had robbed it of something of its vigour. In works like this he attained a sentient force and power of characterisation which was not excelled by Rembrandt. *A Dutch Golfing Girl*, by A. Cuyp, is reproduced from the *Royal and Ancient Game of Golf*, a review of which is appearing in THE CONNOISSEUR.



STOCKBROKER'S TOKEN OR BADGE

years older at the time her picture was painted, for she was born in 1743, and the engraving by William Dickinson was published in 1776. She was daughter of Lord Vere of Hanworth, and married in 1762 Lord Charles Spencer, second son of the Duke of Marlborough, dying in 1812. F. J. Bosio (1769-1845) was one of the leading sculptors of the French Empire and the Restoration, a follower of that classical tradition which, though it inspired many beautiful works, left no record by the hands of its followers of contemporary life and feeling. His *La Nymphe Salmacis*, which represents him at the Louvre, is a typical example of the type of art of which Canova was the chief exponent, and is characterised by grace, dignity, and beauty of conception. A spirited copy of a characteristic portrait by Van Dyck, by C. Hutin, shows the art of the great Flemish master in one of its most virile and masculine phases, before his visit

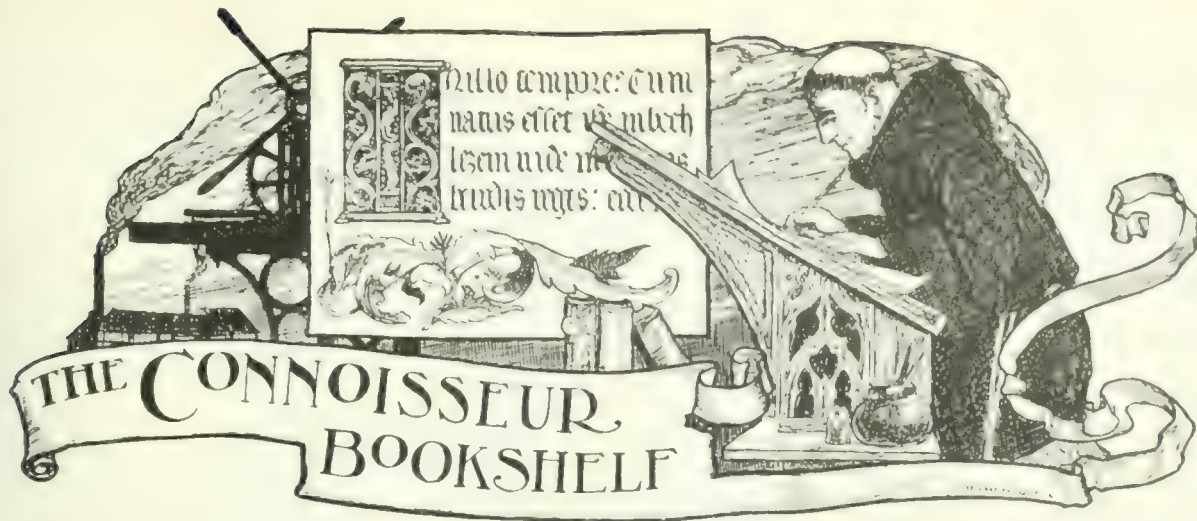
Books Received

- The Sacred Shrine*, by Yrjö Hirn, 14s. net. (Macmillan.)
Memories, by Fredk. Wedmore, 7s. 6d. net; *Rodin*, by Muriel Ciolkowska, 2s. 6d. net. (Methuen.)
Staircases and Garden Steps, by Guy Cadogan Rothery, 6s. net. (T. Werner Laurie.)
Biographical Dictionary of Medallists, Vol. V., by L. Forrer. (Spink & Son.)
Shute's First and Chief Grounds of Architecture, with Introduction by Laurence Weaver, F.S.A., 15s. (*Country Life*.)
A Child's Visions, by Daphne Allen, 6s. net. (G. Allen.)
Les Dessins de Jacopo Bellini au Louvre et au British Museum, Part I., by Victor Colombe; *L'Art Belge au XVII^e Siècle*, Fas. VI. (G. Van Oest.)
Military Architecture in England during the Middle Ages, by A. Hamilton Thompson, F.S.A., 7s. 6d. net. (Henry Frowde.)
The First Annual Volume of the Walpole Society, 1911-1912. (Horace Hart, University Press.)





LADY CHARLES SPENCER
PAINTED BY SIR JOSHUA REYNOLDS
ENGRAVED BY WILLIAM DICKINSON



WHEN a new book is issued on a subject already so exhaustively treated as Rembrandt's etchings, the publication can only be justified either by its contributing some fresh facts to our stock of knowledge, or putting old facts in a new and more illuminative light. Mr. A. M. Hind's latest work is justified by both these criterions. His introductory remarks, written with that copiousness of information and economy of language so characteristic of this author's work, give the reader not only the gist of previous writers' researches, but add to it much fresh and valuable matter; while the *Catalogue Raisonné* of Rembrandt's plates is the most authoritative and best arranged that has yet been produced. Its chief superiority over previous compilations lies in the fact that Mr. Hind endeavours to set down the works according to chronological sequence.



THE QUACKSALVER BY REMBRANDT FROM "REMBRANDT ETCHINGS," BY A. M. HIND (METHUEN)

In the case of a prolific artist like Rembrandt, who left the majority of his plates undated, whose manner and methods aimed not at a well defined progression, but according to the mood of the moment, and who has left little data behind him from which the periods of his etchings can be established, such a task is one of almost insurmountable difficulty. That Mr. Hind has accomplished it, and accomplished it in a manner which will leave little for future cataloguers to correct, is an achievement on which he may be heartily congratulated. The author warmly acknowledges his indebtedness to Sidney Colvin, whose labours in the same direction provided much of the data for the catalogue, and who assisted him in every way possible. In comparing Mr. Hind's work with that of his predecessors in the same field one is confronted with the fact that the researches of the last two hundred years have done far less to extend the list of plates, generally accepted as Rembrandt



LANDSCAPE WITH A MILKMAN BY REMBRANDT FROM "REMBRANDT ETCHINGS," BY A. M. HIND (METHUEN)

works, than to curtail it, the more searching criticism of modern investigators leading them to reject productions by Rembrandt's followers and pupils which were formerly cited as his own. It is possible that this process of elimination may be still further extended by future cataloguers. A list compiled by the late Professor Legros, who judged the authenticity of a work from an artistic standpoint, would have probably been shorn of nearly a third of the examples generally catalogued; but, technically valuable as is the opinion of such a master etcher, it is based too

exclusively on a single point of view, and fails to take full account of the unhappy moments with which even Rembrandt was afflicted. Mr. Hind has wisely taken a more conservative view in this respect. He has definitely rejected eighty-six plates, which have been catalogued, though not all unreservedly accepted by previous authorities, and he has marked a score of others, included in his list, which he is inclined to reject. In all cases Mr. Hind gives full particulars of the states of the rejected plates, and the authorities by whom they are accepted, so that presuming a collector is inclined to dispute the author's dictums, the reasons for which are always given, the catalogue will not lose any of its value by reason of omissions. A feature of the work is that all the accepted plates are illustrated by process blocks, which, though sometimes executed on a small scale, are excellent in quality, while a large number of the artist's drawings are also reproduced. A well-planned table makes it possible to easily find the number of any plate catalogued by any previous authority. Altogether the book must be pronounced as excellent in every way, and will certainly take rank as the most lucid, best informed and best arranged work on Rembrandt's etchings at present issued, and it is difficult to see how it can be improved upon.



WOMAN READING BY REMBRANDT
FROM "REMBRANDT ETCHINGS," BY A. M. HIND (METHUEN)

"Memories of James McNeil Whistler," by T. R. Way (John Lane ros. 6d. net)

MUCH—almost too much—has been written concerning Whistler; but there is always room for a work of the quality and character of Mr. T. R. Way's *Memories*, in which may be found one of the most vivid pen and ink portraits of the great Anglo-American which has yet been written. Mr. Way was a youth when he first met the "little man with the crisp, curly black hair, extraordinary white locks, dark complexion, and eyeglass, and the curious loose black neckerchief

round the muscular throat." He impressed young Way as being "very serious and earnest in all matters connected with his art, intensely vivacious, but with a curious disregard of time, certainly of other people's time." This was in 1878, when Whistler was making his first experiments in lithography—a medium to which his attention had been directed by Way's father. Almost the earliest fruits of these were issued in the *Piccadilly Magazine*, a publication which, unfortunately, only survived for a few numbers. Mr. Way records various fresh and interesting anecdotes—traits of the artist. "At one period of his life he had made it a practice of drawing his own portrait each night before going to bed. After the Ruskin libel case, Whistler went to Venice, where he was in such low water that even his clothes began to give out. When the soft felt hat which he wore from the earliest times got badly torn, a friend surreptitiously stitched it up. But he would not have it so, and ripped the stitches out, repeating the quotation, 'A darn is premeditated poverty, but a tear is the accident of a moment!'" One could multiply these quotations indefinitely, for Mr. Way remained in close touch with the artist until 1895, and, besides giving the account of the production of his various works during

the eighteen years, has much to tell of a personal nature, which has not appeared in print before. The end of the friendship came through a dispute about a portrait by Whistler. The manner of doing it was unfortunately characteristic of the artist, who, among many admirable traits, only imperfectly possessed that of gratitude. Mr. Way treats the matter with an entire absence of feeling. His attitude towards Whistler is thoroughly appreciative, but he has not allowed his admiration to colour and falsify his record. The illustrations of the book—some from Whistler's own sketches and lithographs, and others by Mr. Way himself, in the form of thumb note sketches of the artist's pictures—give a comprehensive idea of the extent and variety of Whistler's work during the last twenty years of his life.



PORTRAIT OF CHARLES D'AMBOISE BY SOLARIO
 FROM "NATURE IN ITALIAN ART," BY MISS E. SALTER (A. AND C. BLACK)

MR. F. R. TWEMLow's account of "The Battle of Bloreheath" is a valuable contribution to what may be termed minor history—the record of events having more than local interest, though not of vital import to the annals of the nation. The battle occurred in the prelude to the Wars of the Roses, before the Yorkists had made claim to the crown, and when they were still nominally fighting only for the re-establishment of the proper government. Like the first battle of St. Albans, it resulted in a Yorkist victory, and, like that, it brought the party no permanent advantage. It was fought on September 23rd, 1459. The Earl of Salisbury,

leader of the Lancastrian force, with a force of about 5,000 men, while the Earl of York, with his army of Yorkshire, to effect a junction with the Earl of Ludlow, had been defeated. The Lancastrian force was double the number of the Yorkists, under James Touchet, Lord Villeroy. The battle was practically a repetition of those of the Black Prince at Poitiers, and were rewarded by a similar result. The Lancastrians being routed, with a loss of 2,400 killed, while that of the victors is said to have amounted to only 54. Mr. Twemlow has worked out the details of the battle with great thoroughness, availing himself of all the earlier authorities on the subject, and supplementing and

correcting their accounts by personal observations of the battle-field. A series of well executed plans add much to the value of the volume.

IN this splendid volume M. Edmond Pilon just metes out justice to the great painter who was born in Valenciennes, a town which belonged to Flanders only six years before. M. Pilon says that no man of the seventeenth century better personifies not only the character of that period, but the character of France, than Antoine Watteau. This, broadly, is near the truth. But the artistic influences that led him to his particular form of expression were not French. The art of France at that epoch was pompous and baroque in form, and almost wholly superficial in

sentiment. Claude Lorrain was the one French painter whose work could have had any formative effect on the young Fleming. So that we must look elsewhere for Watteau's artistic parentage—to Flanders, to the art of Rubens and Teniers, and to the spirit of the Italian comedians who were driven from France by Louis XIV. because they satirised the "vieille guenipe," Madame de Maintenon. The difference between Watteau and Teniers was in refinement. Both were roysterers; Teniers mainly with the common people, Watteau at the court of beauty and fantasy. From the Venetians, through Rubens, came the appeal of colour; from the Italian comedians the wit and humour that quickened his most gracious creations. That his genius was not regarded as essentially French in his lifetime is evident. With few exceptions, his contemporaries failed to appreciate his exquisite art. Among artists, apart from his imitators, Fragonard and Boucher alone had any sympathy with Watteau's charm, his unreal reality. The critics were lamentably out of taste. To Caylus, Watteau was infinitely mannered; Voltaire, while admitting his success in composing his "petites figures," says that Watteau was incapable of creating anything great; and Diderot declared that he would give ten Watteaus for one Teniers. The *Embarquement pour Cythère*, in the Louvre, was a target for the sarcastic "boulettes de pain" of the students of the Beaux Arts; and the wonderful *Gilles*, now in the Salle la Caze at the Louvre, once changed hands at £6. What may seem curious is the fact that it was in England and Germany where Watteau's art first found favour. In the Wallace and Dulwich collections, and at Potsdam, are many of Watteau's greatest works. It has been said that Gainsborough benefited by a study of the Frenchman's art. This may be true, but we know that the Englishman did not accept Watteau's art without comment. Gainsborough held that Watteau was a "very fine painter, taking away the French conceit." The word "conceit" admirably expresses the difference between Gainsborough's *The Mall* and a Watteau garden-party. In the English picture observation of life is closer, the scene realised with greater spontaneity. In Watteau's most *riant* or alluring canvases the feeling is of a masquerade. But this was the artist's intention. He was a designer of pictorial pageantry. He suffered sadly from the "ills that flesh is heir to"; but the little figures of his pictures have no sign of human suffering—they are aloof from the ordinary things that move men and women. As M. Pilon says, Watteau is a marvellous player of beautiful airs, of idyllic and fantastic comedy set in a *decor de féerie*. Under the magic of his genius the real assumed the expression of unreality. Every student of art should possess this volume, with its fervent yet judicial reasoning and splendid reproductions and type.

"Nature in Italian Art"

By Miss E. Salter (Methuen. 7s. 6d. net)

THE beginnings of modern landscape-painting are to be found in the quaint and archaic backgrounds of the Italian Primitives. These were entirely subsidiary to the

figure subject, and the objects of nature represented by conventional symbols—"the rounded hummocks of hills, the foliage in balls or clusters spotted with light, the gilt sun with its rays, the curly lines for clouds and waves." Miss Salter, in her latest work, *Nature in Italian Art*, traces "the development of landscape from the summary conventions of Giotto and his followers to its magnificent culmination in the Venetian School." This is a subject of considerable importance, for the Italian painters, if they never got to the length of making landscape the paramount feature in their pictures, raised it to a point where it became of equal interest to the figures, and by so doing established the great tradition which other schools were to follow and to aggrandize. Miss Salter is an appreciative but not too enthusiastic critic; she writes in an interesting manner and is fully informed on her subject. Altogether the volume, which is well illustrated, will prove a valuable help to the study of Italian art.

THE drawings by Miss Daphne Allen—a girl of twelve—which have been reproduced under the title of *A*

"A Child's Visions"

By Daphne Allen
(George Allen
6s. net)

Child's Visions, show a wonderful fancy and power of execution for so young an artist. Mr. Lewis Hind, in his preface to the work, states that they are "Visions, done out

of the head, never from models, and always, I believe, without effort, or tuition from her parents." One does not question the truth of this, but it may be taken for granted that the head out of which the drawings were evolved was originally inspired from some outside source, and it would be interesting to know to what works of art Miss Daphne had access. The drawings reproduced are wholly of biblical subjects. Many of them—more especially those in which the Virgin Mary or the figures of cherubs or children appear—are very graceful, and their conception and the beauty of their line would do credit to a much older artist.

THE three important works dealing with ancient military architecture, and respectively written by Mr.

John Ward, Miss Ella S. Armitage, and Mr. A. Hamilton Thompson, are in many respects complementary to each other, the ground covered in

the volume by the first-named writer being wholly distinct from that covered in the other two volumes, and the themes of the latter, though having many points in common, being sufficiently apart to make both works interesting to the same reader. Mr. John Ward, indeed, in his *Romano Buildings and Earthworks* is largely concerned with domestic architecture as well as military. His book is practically a sequel to his earlier volume in the "Antiquaries Series" on Roman Britain, largely dealing with subjects which were either omitted or only lightly touched upon in the earlier work. The author modestly speaks of it as a compilation, but this is a misleading term for a book which not only displays a thorough knowledge of the writings of previous investigators, but also gives evidence of independent research,

and is illuminated by well-informed critical acumen. In describing Romano-British domestic and sacred architecture, Mr. Ward, like earlier writers on the subject, is faced with the difficulty of picturing a lost civilization from the imperfect fragments that have survived the ravages of fifteen centuries. It is true that these are comparatively numerous; but for the most part only the foundations of the structures have escaped demolition, and so an architecture which in many respects was as complex and as equally adapted to the demands of a luxurious civilization as our own has to be reconstructed on the evidence afforded by a few low layers of stone, with here and there the remains of a tessellated pavement.

Of the military works there are more abundant traces. They may be divided into four classes: the fieldworks or camps which the Roman army at its best period raised wherever they halted, if only for a single day; forts to hold secure what the sword had won; frontier defences; and the fortifications of towns. The orthodox camp was generally oblong in shape; its size, which varied according to the number of troops it was intended to contain, being sometimes well over a hundred acres. It was contained in a rampart of earth sods or stones, some eight feet wide at its base, and six feet high. The forts were of the same character and construction, but smaller and stronger. At one time the length and breadth of the country must have been dotted over with these structures; but the ploughshare has almost entirely obliterated them in the cultivated regions of the South, though in mountainous districts, and more especially in parts of Scotland, their remains are frequent. The most enduring works of the Romans are, however, the two famous walls built between the mouths of the Forth and Clyde, and that of the Tyne and the Solway Firth. The former was built of layers of turf on a stone foundation. It was about 14 feet wide at its base, 6 feet wide at the summit, and rose to an average height of 10 feet. The latter was built of stone; it is conjectured that it was about 18 or 19 feet high. Both structures were secured at frequent intervals by strong forts. Nothing that was produced in the Middle Ages will bear comparison with such works as these. Neither the Saxons nor Danes were castle builders; the fortifications with which they encircled their "burghs" generally consisted of little more than earthen banks surmounted by wooden stockades,



PLATE 1. STONE RELIEF FROM THE TEMPLE OF VICTORY, BY AUGUSTE RODIN. (FROM "FROM RODIN," BY MARY L. GOROWSKA. [METHUEN])

with exceptions to this rule. The latter were where towns had been previously fortified by the Romans, when the latter had actually made use of the existing fortifications. While the Saxons and Danes advanced the art of fortification proper. This differed from that of the Anglo-Danish architecture in that the latter was intended for the protection of the community in general; while the latter was designed for the reception of a comparatively small garrison, intended as much to hold the community in check as to defend it against the onslaughts of alien enemies. Most of the

original Norman structures were constructed of timber, raised on earthen mounds; their general supersession by stone buildings belonged to the late Norman or Plantagenet periods. Mr. Hamilton Thompson traces with great amplitude the gradual progress of this phase of military architecture from what may be described as its makeshift beginnings—defences which could be constructed in the shortest time possible to secure them against attack—to its full development in such magnificent structures as Carnarvon or Conway. It is a most interesting subject, treated in an able and instructive manner. Miss Armitage's work is constructed on a different method; while devoting several well written chapters to a general introduction, the main portion of her book is occupied with accounts and descriptions of the individual castles in the country, each edifice being separately treated upon. In this way she covers much ground which has been left untrodden by Mr. Hamilton Thompson. All three books contain valuable additions to our historical knowledge, and are well illustrated.

STUDENTS of the work of Jacopo Bellini and his school have reason to feel grateful to Messrs. G. Van Oest & Co. for their sumptuous issue of reproductions after the drawings in the British Museum and the Louvre by the great Venetian master. The volume is wholly occupied with nearly a hundred of the examples contained in the London institution, and so thoroughly is the work done, that even the slightest efforts of the artists have been thought worthy of reproduction, some of them, indeed, consisting of nothing more than a few blurred outlines,

whose faintness is accentuated by the use of collotype as the medium for reproduction. This is not altogether a judicious choice, as collotype, though a happy compromise as regards cost between photogravure and half tone, is hardly so suitable for rendering effects lacking in tonal value as the latter. Apart from this it is difficult to say how the work could be improved; the reproductions, each 18 inches by 12 inches, in point of utility are as valuable as the original works from which they are taken.

THE history of *Illuminated Manuscripts* is a somewhat formidable subject to treat within the compass of a single volume, for even eliminating from the scope of the work—as Mr. Herbert does—the subject of Egyptian papyri, there remains to be dealt with the output of over a thousand years, emanating from many countries, and executed in widely varying styles.

That the author has succeeded in accomplishing his arduous task in a satisfactory manner may be ascribed to his thorough grasp of the subject. He has not sought to mitigate his labours by accepting the technical definition of illuminated manuscripts, which confines the term to manuscripts which are illustrated or ornamented with colour, or the still further restriction of the purists who would narrow it down “to those in which the precious metals are used,” but has adopted the term in its wider sense as denoting all ornamented manuscripts on vellum.

Illuminated manuscripts appear to have been known during the first century of the Christian era, for reference is made to one in Martial's *Epigrams*, written towards the close of this period. No specimens survive, however, which can be assigned to an earlier date than the fourth century, and the small number of illuminated manuscripts of the classical period which are known to exist—only three are recorded—may be taken as proving that the art, though fully matured in the examples preserved, can have enjoyed no widespread popularity. The early period of the Byzantine Empire is hardly more fruitful in its relics; and not until the close of the ninth century do specimens of this style begin to be plentiful, and of these a large number were produced in Southern Italy, where Greek influence persisted long after the decay of the empire had become advanced. The leading principles of Byzantine illumination became fixed about the end of the ninth century; it reached its highest perfection in the two following ones, and then fell gradually into decadence. In the meanwhile a counter movement was taking place at the other end of Europe, the Irish monasteries producing a school of illuminators, probably even before the end of the fifth century, whose influence spreading to Great Britain and the rest of the Continent, combined with Byzantine and other influences to form the decorative system which predominated in Europe from the ninth century to the twelfth. Later the nationalistic traits of individual countries began to assert themselves more strongly. For these divergencies of style the reader must consult Mr. Herbert's interesting and valuable work. He has succeeded in compressing

an immense amount of information into little compass, and presenting it in a lively and entertaining manner. A large number of the more famous manuscripts are elaborately described, while his methods of tracing the rise of the different schools of illuminators and their influences on one another enables the reader to follow the progress of the art with perfect comprehension. The volume is well illustrated.

A WELL-WRITTEN book, well illustrated, sufficiently small to be carried with ease in the pocket, and clearly

“Rodin,” by
Muriel Ciolkowska
Little Books of Art
(Methuen & Co.,
Ltd. 2s. 6d. net)

printed enough to be read by artificial light in a railway carriage, is a useful possession in these days of little leisure and much travelling. The volume on *Rodin*, by

Madame Ciolkowska—the latest addition to the Little Books of Art Series—possesses all these characteristics. The author succinctly sets forth the great sculptor's ideals, traces the progress and development of his art, and gives in her account of his career an appreciative criticism of most of his principal works, a handy list of which is appended at the end of the volume. The book is admirably fitted to give a layman an insight into the cause of the preponderating influence which Rodin has undoubtedly exercised on modern sculpture.

“The Royal and Ancient Game of Golf”

(Edited by Harold H. Hilton and Garden G. Smith)
Published for “Golf Illustrated,” Ltd., by The London
and Counties Press Association, London, 1912.
900 Copies specially printed and numbered. £3 3s.

THIS volume, which covers the whole subject in a very complete way in a series of exhaustive articles by such well-known experts as Horace Hutchinson, Bernard Darwin, A. C. M. Croome, and the late Andrew Lang, should be a welcome addition to the somewhat scanty library on this popular game. Mr. Garden Smith in the chapter on “The History and Origin of the Game” brings a lot of interesting evidence to prove that golf, as distinct from other ball games such as *jeu de paume soule*, *choule* or *crosse*, had its origin in Scotland some five hundred years ago, and is not a foreign importation, as many of us have been led to believe. The earliest mention of golf by that name is in a statute of James II. of Scotland in 1457, but it must have been practised many years before this to be deemed important enough to require a law to prevent its being played. The first reference in England is in a letter written by Queen Katherine of Arragon, wife of Henry VIII., to Cardinal Wolsey in 1513, which would make the Mid-Surrey Club, Richmond, Surrey, the earliest home of the game. Unfortunately for the claims of Scotland all the earliest pictures which have come down to us showing the game in play dating from the sixteenth and seventeenth centuries are of Dutch origin, and two engravings by Hendrik van Avercamp, 1585-1663, might be of modern golfers in fancy costume. The printing, paper, and binding are excellent, as, too, are the coloured illustrations, one of which, now reproduced in *THE CONNOISSEUR*, is a fine attractive picture of great merit.



PORTRAIT OF A MAN
FROM A DRAWING BY C. HUTIN, 1767
AFTER VAN DYCK



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Engravings and Oil Paintings.—A5,900 (Birmingham). Your engraving, *Portrait of the Countess*, is one of a pair which have frequently realised very large sums. There are, however, very many modern reproductions, the value of which is of no trifling amount, judging from your photograph, we should say that your print is one of these. As regards your two pictures, we should need to see them before giving an opinion.

Figure Head.—A5,903 (Penzance). The figure head, of which you send a photograph, judging from the costume, belongs to the first quarter of the nineteenth century. It has little, if any, artistic merit, and consequently would be of little value to a collector.

Groat.—A5,912 (Aberdeen). Your Charles I. groat is practically valueless, owing to its worn state. Even if perfect it would not be worth more than a few shillings.

Engraving after Bunbury.—A5,914 (Chelmsford). It is impossible to value your print definitely without seeing it, but at the most it would not be worth more than £3 to £4.

Books.—A5,919 (Exeter). Your book by Welly is of too late a date to be of any interest to a collector of Americana, and your other book, being imperfect, would be of small value.

Coins.—A5,924 (New Milton).—The two coins you mention would realise very little more than their face value.

French Marqueterie Three-tier Stand.—A5,930 (Leamington). It is quite impossible to value French furniture without an inspection, but such a stand as the one described should realise at auction from three to seven guineas, according to condition.

"Britannia."—A5,931 (Derby).—The work you describe

is quite common, and of very little interest at the present day. The two volumes will only realise 10s. or so.

Pewter Teapot.—A5,942 (Highworth). The maker of your pewter teapot is of some considerable note, but we cannot give you an opinion as to the value without seeing it.

French Painter.—A5,970 (Stroud). We cannot trace any artist of the name of Dinker, but if you could let us know the names of the engravers of your prints, we might possibly obtain the information you require.

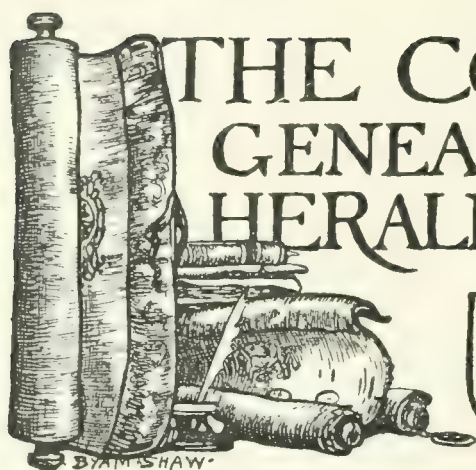
Books.—A5,982 (Yass, N.S. Wales). Your two works by Dickens, judging from the description, would probably realise about 30s. apiece. The other books on your list would be unlikely to realise any sum of importance, owing to the fact that they are almost all late editions.

Tapestry Chair Covers.—A5,993 (Halesite, U.S.A.). We should advise you to communicate with any of the furnishing firms advertising in our pages.

Silver Spouts on Teapots.—A5,998 (Norwich). Your assumption regarding the silver spouts on the two teapots would appear to be correct.

Newspapers.—A5,999 (Ottawa). We cannot undertake to give you any opinion on the old newspapers without seeing them; but from the date they are hardly likely to be of much interest to a collector.

Bureau.—A5,993 (Melbourne). The photograph of your bureau is English of the nineteenth century, and if generally old, should be worth thirty to forty guineas, but we cannot give you a definite opinion without seeing the object itself.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

HAYLAND.—Mary Cecilia Hayland, widow of Major Hayland, was buried in the old burial-ground of St. Pancras. The following is the inscription on the stone:—

I. H. S.

Underneath lie interred the
Remains of

Mary Cecilia Hayland,
Widow of the late

Major Hayland, of the 15 Regiment,
and

Niece of the late
Right Honourable Edmund Burke.

She departed this life

on the 5th of March, 1810.

at the age of 60 years.

Let her soul rest in peace.

Requiescat in pace.

ASTELL.—The following pedigree relating to this family is extracted from a chancery suit, *Astell v. Rose, temp. Chas. I.*, the Bill being dated 6 May, 1630:

John Astell, of Warmington, co. Warwick.

Inquit. Pet. Matrim. 33 Ed. third

William Astell, son and heir, died v.p. =	1st wife.	John Astell	Elizabeth, 2nd wife.
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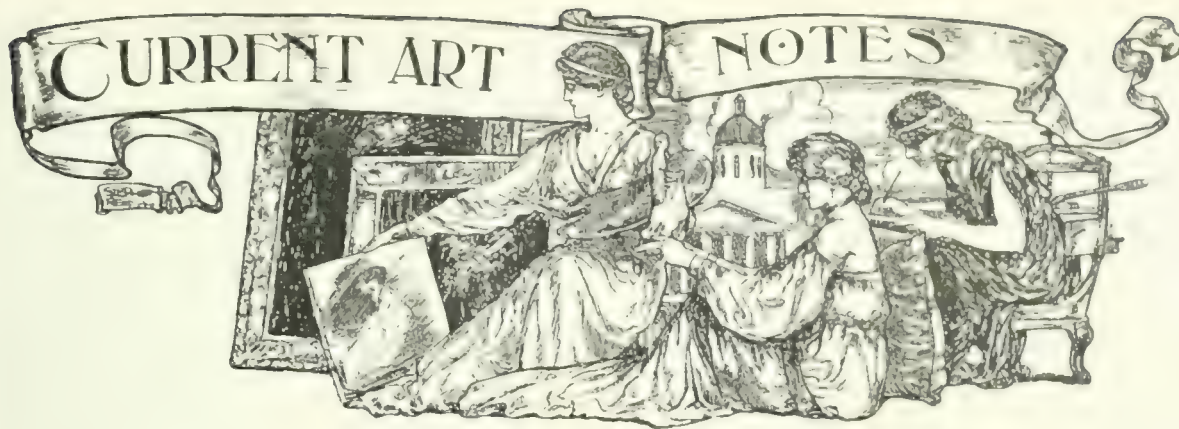
Joan, living 1630.	Mary, living 1630.	Margaret, living 1630.	Edward Astell, died s.p.	William Astell, died s.p.	Jane, wife of Richard Rose.	Anne, wife of Simon Davies.
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F. II.—A grant of the manor, town, and lands in Culene-mucky, co. Waterford, was made by the crown of Ireland on the 4th of July, 1 James II., to Garrett Wall *alias* Duvall, Esq.; Garrett Wall *alias* Duvall, jun.; James Wall *alias* Duvall; and Michael Wall.

JAMES S.—There is a pedigree of the family of Colonel John Hutchinson dating from Edward I. in *Memoirs of the Life of Colonel Hutchinson*, by the Rev. Julius Hutchinson, in two volumes, 1822. There is also a portrait of Colonel Hutchinson, and one of his wife.

H.—There is a biography published of "Wright of Derby," which can be seen in the British Museum. A pedigree of his family is also to be found in Glover's *History and Gazetteer of the County of Derby*, Vol. II., Part I., p. 170.

SMITHSON.—The meaning of "Mortmain" is the alienation of lands to corporate bodies, such as religious houses, which could not be done without licence from the lord and also the king, as such fees could not perform the services of tenure, and the tenure being in dead hands, the lord was defeated of reliefs, etc.



To every lover of art, in certain moods, there must intrude the thought that nature is too many-sided for reproduction, that no pigment can mimic the simultaneous vividness and subtlety of her colouration, and no hand transcribe the combined strength and delicacy of her infinite manifestations of form. In such a mood it is well to avoid pictures of an orthodox nature, for one's musings have a disintegrating effect on their charms, and the works are resolved into their pristine elements—so many daubs of paint laid upon squares of canvas.

Then only such phases of art, in which the decorative or literary elements predominate, can rouse sympathetic emotion; for in them, nature being almost eliminated, the vision of her overwhelming rivalry no longer distracts the mind. The works of Burne-Jones pertain to both these phases. Literary in their inspiration, they are essentially decorative in their execution, nature being only suggested with little intent of conscious imitation. A charming exhibition to break the monotony of the off-season, for which all art-lovers will be grateful to Mr. Charles A. Allen, is the roomful of studies, drawings and pictures by this artist, now on view at the Tate Gallery. It is far too small to be fully representative, yet so well chosen that there is little in his range which is not revealed or suggested in the examples shown. Here, then, for the time being, is a harbour of refuge to those who are

wearied of paintings of nature and of nature again, and of fluent brushwork which almost irritates because of its obtrusive cleverness. In the true sense of the word, Burne-Jones was no painter; though a great artist, he could put beautiful colour on canvas, but he had no joy in brushwork; his pictures are built up like tessellated pavements. One can see that, though he conceived quickly, he wrought laboriously, planning out the spacing of every inch of his canvases in a multitude of preliminary studies, which in their arrangement show wonderfully little divergence from the completed works. His earliest productions here are the two small water-colours—*Sadonia van Bork* and *Cora van Bork* of 1860.

Beautiful echoes of Rossetti, and though immature in execution, showing Burne-Jones's characteristic habit of filling every inch of his paper with elaborate detail, not crowded in appearance because so beautifully spaced. The conception of *Love among the Ruins* dates from 1870, and though the version shown was not completed until 1892—the earlier water-colour was destroyed through a photographer, under the impression it was an

old painting, coating it with white of egg—it belongs rather to the former than the latter date, Burne-Jones having the gift of crystallising a conception in his memory, and reproducing it when he pleased. In the exquisite tenderness of its sentiment, and the beauty of its subdued but rich colour scheme, the work must rank as one of the artist's finest pictorial efforts. The *Pan and Psyche* was



CARVED WOOD COFFIN BY MISS ALICE ELEANOR HITCHCOCK
AWARDED A GOLD MEDAL IN THE NATIONAL COMPETITION

painted during 1870-1872. Here, again, there is beautiful colour and poignant sentiment. The latter one is apt to miss in his later work, for though the art of Burne-Jones progressed little, the progress was all in the direction of decorative effect, and it is less to their sentiment than to their beautiful colour and their fine spacing that his last efforts owe their charm. The *Sir Launcelot at the Shrine of the San Grail* was designed for reproduction in tapestry, and a majority of the studies shown were conceived for similar objects. An exception to this, of course, is the powerful study for the *Mirror of Venus*, in which the figures, though shown in the same attitudes as those in the completed picture, are undraped. They are so superbly modelled that one is inclined to regret that the artist did not carry out the conception in its entirety.

THE National Gallery of Scotland has lately been completely rehabilitated, and the event is an important and memorable one, while of equal importance is the fact that a number of wholly new treasures have recently been added to the original assemblage. For many years past the gallery had been sorely crowded, and some time ago, when the Royal Scottish Academy left the premises they had long occupied in the building adjoining the national collection, the trustees of the latter decided to take over the vacated quarters and to coalesce them with their own. Both time and money have been freely expended on the task, and in the main it has been carried out in a satisfactory manner. An upper storey has been added, and the marble staircase thereto is stately and imposing, while a marked improvement is apparent as regards the new arrangement of the pictures themselves. In contradistinction to previous times, each separate school has now its own separate room; while it is gratifying to find that divers individual items which hitherto were badly hung—for instance, Boucher's famous portrait of *Madame de Pompadour*—have at last been placed in advantageous positions. And more important still, the great increase of space has made it possible to display a number of engravings, etchings, and drawings which, although they have been in the gallery's possession for many years, have heretofore been hidden away, and were accordingly quite unknown to the public. A superb chalk study by Watteau, for example, may now be seen by every visitor, as also may some pastels by Allan Ramsay, and drawings by Rubens and Fragonard; while, again, it is delightful to discover that the collection embodies numerous good etchings by Whistler, a few by Legros, a fine little sample of Corot's skill in this field of art, and an exquisite though tiny silverpoint, presumably Flemish work of the Middle Ages.

Thanks to the generosity of His Majesty King George V., the gallery is enriched for the meantime by those noble portraits of James III. of Scotland and his queen which, when shown at the Grafton in 1911, elicited so much admiration; while as to the actual acquisitions, these represent several different schools, and include some really good works. A canvas by Albert Moore, *Beads*

by name, is one of the loveliest things this artist ever did, and is in the very forefront, indeed, of all such painting as aims frankly and only at pure decorative qualities. A woodland scene, with figures, by Monticelli, *La Fête*, engages by mellow tone and depth of colour, and by masterly suggestion of sunlight filtering through leafy boughs; while a picture of a windswept heath by Georges Michel is perhaps even finer. An anonymous Spanish painting of the fourteenth century—*St. George*—has a relative interest, because the whole colour-scheme is strangely reminiscent of mediæval Chinese art; while beautiful also are a life-size statue by Jean Larrivé, *Le jeune Athlète*, and a large picture by Cosimo Rosselli, *St. Catherine of Siena presenting the Rule to the Sisters of the Second Order of St. Dominic*. True it is that the colour has faded sadly, yet the hand of time has been unable to wreck the graceful lines, so flowing and spontaneous, and mingled into each other so as to form a design of the rarest symmetry.

Although the above-mentioned, bought in each case by the trustees themselves, may all be praised without reserve, it is impossible to say the same of a large number of things bequeathed *en bloc* by the late Mr. Hugh Laird, of Ardmore. He appears to have been less a discriminating than an omnivorous collector, and the examples of Diaz, Dupré, and Daubigny which his legacy includes are scarcely worthy of their different artists; while three pictures by Corot—albeit one of them is certainly charming—are far from emblematic of that master's zenith. On the other hand, two pastoral scenes by Troyon, and one by Jacque, are quite symbolical of their respective painter's highest talents; while Sir David Wilkie is seen to full advantage in *Sheep-shearing*, a happy blend of landscape and *genre* painting. Besides the foregoing, the Laird bequest embraces some fairly representative works by Anton Mauve, Josef Israëls and James and William Maris, and these are the more welcome because modern Dutch painting had erstwhile been conspicuous by its absence from the gallery.

Native contemporary art is not usually shown at national collections, but henceforth the Scottish one will form an exception in this respect, having procured for an indefinite period the loan of the Royal Scottish Academy's diploma pictures, and also of certain things belonging to the Scottish Modern Arts Association, a body whose *raison d'être* is to discern what is good in recent painting and sculpture, and to purchase accordingly. These have been hung, not literally in the gallery itself, but in an adjacent building, and the trustees deserve credit for the innovation. For the diploma lot includes at least one of the best pictures done by the present generation in Scotland, Sir James Guthrie's *Midsummer*; while the other set comprises a number of memorable items, notably a bust of Sir George Reid by Mr. Pittendrigh MacGillivray, a still-life by Miss Katherine Cameron, a pair of animal studies by Mr. William Walls, and examples of Mr. E. A. Hornel and Mr. William Orpen. It is to be hoped that the Association will continue its activity, and gradually acquire an assemblage really typical of Scottish art of to-day.

Among the many works of sterling merit shown at "The Salon" may be mentioned Mr. Hector Murchison's portrait of *G. K. Chesterton*; Mr. F. Seyton Scott's *Bernard Shaw*; the clever arrangement of light and shade shown in Mr. C. Puyo's happily posed *La Chanteuse*; a delicate study of *Hoar Frost* by Mr. Will Cadby; and a vigorous transcript of breaking waves, entitled *A Warm Corner*, by Mr. F. J. Mortimer.

IN collecting it almost invariably happens that the waste pile of one epoch constitutes the treasure-trove of the next. Probably in the course of the twenty-first

A SUPPLEMENT consisting of the Faintest of the 1722, in the form of twenty-four artistic and well-executed reproductions in color of the same.

AT the City of Manchester Art Gallery an exhibition is being held of works by four Lancashire artists—James Charles, George Sheffield, William

ANOTHER exhibition of exceptional importance now being held at Manchester is the loan collection of water-colour drawings by deceased British nineteenth-century artists. A feature of the exhibition, which has now been removed, was Mr. Russell J. Colman's unique collection of pictures

and drawings by John Sell Cotman, which included over fifty characteristic examples of the great Norwich artist's work. Among other leading members of the British water-colour school strongly represented were R. P. Bonington, Sam Bough, David Cox, Peter De Wint, James Holland, G. J. Pinwell, George Sheffield, F. J. Shields, J. M. W. Turner, and John Varley.

MONEY rather than talent is the determining factor in the evolution of a national school of art. A rich country

**The Royal
Cambrian
Academy**

proselytes from its neighbours; a poor country has its artists taken away from it, and their works merged in the achievements of an alien nation.

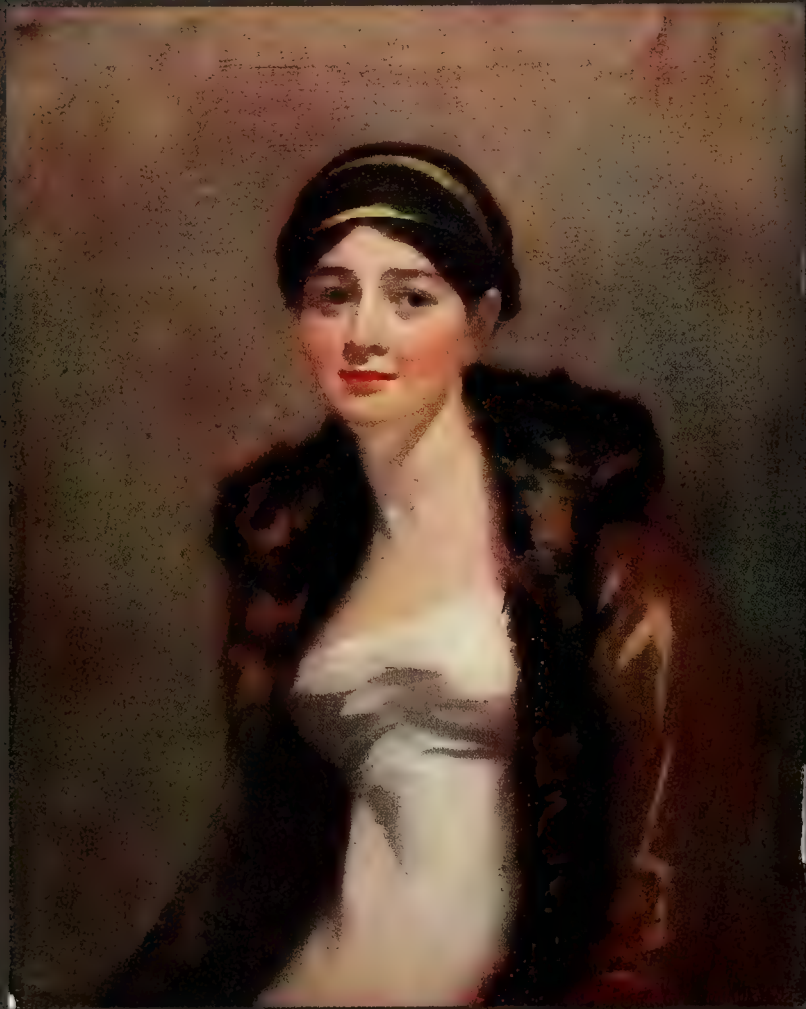
One is moved to these reflections by the present position of art in Wales. The principality numbers many capable artists among its native-born, and has in the past produced some of the greatest painters, architects, and sculptors of Great Britain; but there is no such thing as a Welsh national art—as there is a Scotch one—or even a distinctive school of painting, such as was evolved in Norwich and other of the larger provincial towns before the advent of the railway drew all the aspiring talent of the country Londonwards. Wales hitherto has been too poor to support a distinctive national school, and judging by the exhibition of the Royal Cambrian Academy at Plas Mawr, Conway, which has just closed, there are no signs that one is in course of formation. The exhibition contained many good pictures, but none which could be picked out as distinctively Welsh in feeling, sentiment, or anything save subject. Turning to individual exhibits, the president, Mr. H. Clarence Whaite, was represented by several works, still showing his old Turner-esque ideals, but broader and more impressionist in treatment than his earlier work. Messrs. Charles E. Bentley, W. J. Corah, and Parker Hagarty had each some examples, which, though not important, were marked by pleasant colour and feeling. Those by Mr. James T. Watts, of which *Early Spring at Bettws-y-Coed* was most characteristic, were unaffected efforts to record nature without elimination or suppression. The same criticism might be applied to the works of Mr. James T. Towers, among which should be noted *Granite Cliffs*, with its pleasant and truthful rendering of sunlight on rock-forms. *An Evening Sky*, by Mr. C. C. Grundy, was poetical in feeling and harmonious in tone. A broadly treated moorland scene with breezy sky was by Mr. W. Egginton, a truthful and carefully painted rendering of *An Old Mill* by Mr. R. E. Morrison, and a grey effect of breaking waves, quiet and restrained in colour but a little monotonous in tone, by Mr. A. C. Meyer.

THE exhibition of paintings of the New Forest and vicinity by Mr. Hugh Wilkinson which now occupies the gallery of Mr. Alan Dayne (87, Piccadilly) stands somewhat apart from the orthodox representations of woodland scenery. The work is of sterling quality, inspired less by a desire to please than to render without affectation or exaggeration typical scenes in the Forest during the leafy months of the year. Many of the effects belong to the late summer—the period most avoided by artists—when the thickness of the foliage and the lack of transparency and darkness of its greens renders it difficult of reproduction without monotony of colour. Mr. Wilkinson has not entirely avoided this drawback; but at the same time he has so invested his work with the feeling of solemn tranquillity, which permeates the Forest more especially at that period, as to more than compensate for it. In other effects the artist shows a command of varied colour, atmosphere, and sunlight, setting down what he sees succinctly and adequately with firm draughtsmanship and fluent and sympathetic brushwork.

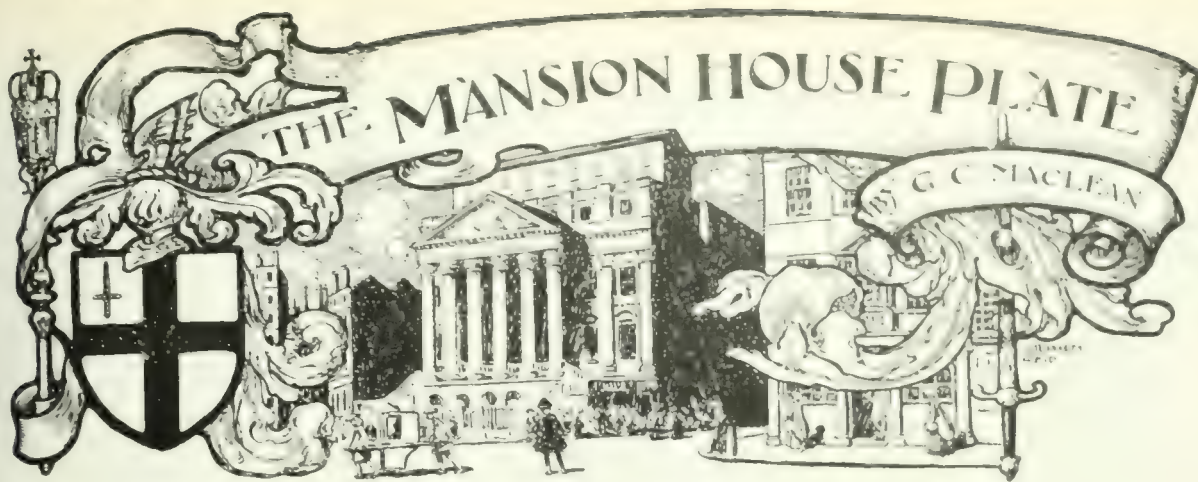
THE extensive collection of books, furniture, pictures, armour, and objects of art belonging to Colonel Bulwer, of Quebec Hall, was the occasion of a four days' sale by Mr. George Cubitt, of Norwich. Among the most important lots were a stained-glass window, which realised £64 3s.; an antique ivory cabinet on mahogany Chippendale stand, £30 19s.; an early painted English wood table, £29 8s.; a jardinière, 7 in. high, painted groups of Mandarin figures, £54 12s.; a tureen and cover, with monogram "N and B" (Nelson and Bronte) £39 7s. 6d.; a ribbon-pattern Chippendale chair on cabriole legs, £99 15s.; Chippendale console table with marble top, £99 15s.; and a mahogany corner chair £37 16s.

THE School of Art Wood-Carving, 39, Thurloe Place, South Kensington, which is under royal patronage, has been reopened after the usual summer vacation, and we are requested to state that some of the free studentships in the Evening Classes maintained by means of funds granted to the school by the London County Council are vacant. Forms of application for the free studentships and any further particulars relating to the school may be obtained from the Secretary.





MISS DE VISMES
BY SIR HENRY RAEBURN, R.A.



CAST OF THE FIRST MAYORALTY
SEAL OF THE CITY OF LONDON
(CIRCA 1250)



CAST OF THE SECOND
MAYORALTY SEAL OF THE CITY
OF LONDON (1311)

IN view of the approaching Guildhall banquet, it may be worth while to draw attention to the value and historic interest of the plate in the possession of London's Chief Magistrate. Some fifty of the most remarkable pieces out of the collection are sent each year from the Mansion House to the Guildhall for the purpose of the banquet, but these form only a small proportion of the total number which are kept carefully in a strong-room at the Lord Mayor's official residence. Of course, the pieces on view at such a ceremony as the inauguration festival of the Lord Mayor consist chiefly of gold plate, and perhaps a word of explanation may be given as to the real character of that rather



THE CHRISTOPHER CUP (1602)

misleading term. It is quite ridiculous to imagine that the expression "gold plate" betokens solid gold when it is applied to table use. The term almost invariably means "silver gilt," and nearly all the so-called "gold" services are made of this silver-gilt metal.

One of the most noteworthy pieces of plate at the Mansion House is an ancient loving cup, called the Christopher Cup. This dates from 1602, and was, as the inscription shows, "The gift of Robert Christopher, cloth worker, late one of ye Secondaries of ye Compters." It is generally spoken of as the "fire cup," due to the fact that it was saved from the Great Fire of London, the only relic of the

known of its history earlier than its rescue. It is not even related where it was lodged before that event, but probably it was at the Guildhall. This cup is a quite plain piece of silver-gilt plate, and stands about 15 inches high.

Next in historic importance perhaps is the Oliver Cup, presented by the City to Alderman Richard Oliver in 1772. It bears the following inscription: "This Cup, presented by the City to Alderman Oliver for joining with other magistrates in the release of a freeman who was arrested by order of the House of Commons, and in a warrant for imprisoning the messenger who had arrested the citizen, and refused to give bail, is by him deposited in the Mansion House, to remain there a public memorial of the



THE IRISH CUP AND SALVER, 1741

honour which his fellow citizens had done him, and the claim they had upon him to persevere in his duty." Alderman Oliver, it may be recalled, was a staunch upholder of the rights of the citizens of London against the Court and the servile Parliament, filled, as it was, with the "King's friends," and with Lord Mayor Brass Crosby in 1771 became involved in the historic conflict over the Wilkes case. He was one of the strongest supporters of Wilkes, but, curiously enough, in after years

he refused to serve as sheriff with that popular hero. The Oliver Cup is a handsome piece, standing exactly two feet high. It is surmounted by a figure representing the statue of Liberty, and its two handles are ornamented each with a griffin. The face is



ONE OF THREE SILVER-GILT FLAGONS AND ROSE-WATER DISHES THE GIFT OF LADY NORTH, 1702

The Mansion House Plate



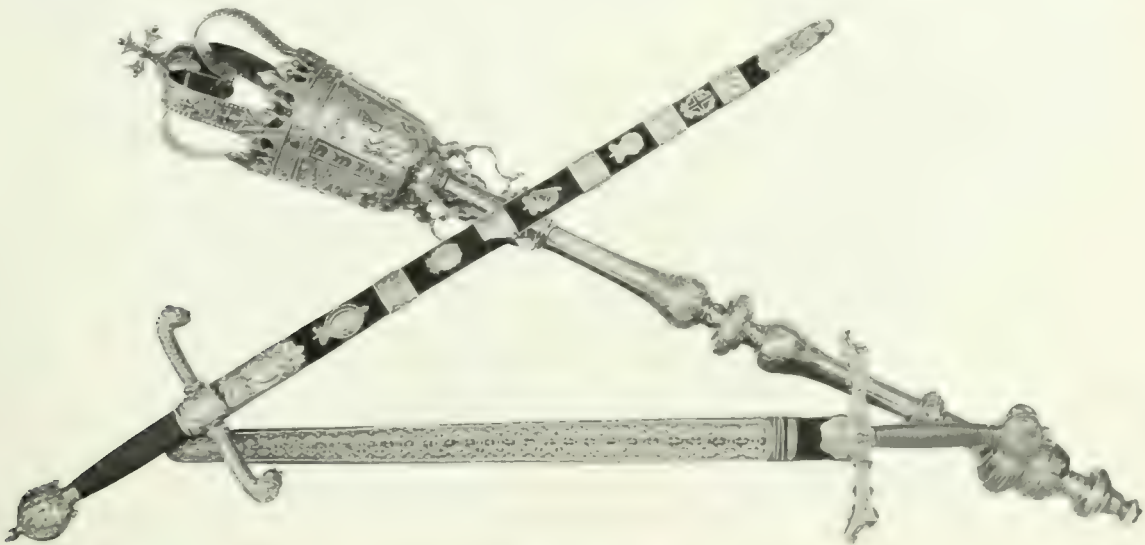
THE COLLAR OF SILVER, AND THE
LORD MAYOR'S TANKARD
THE COLLAR DATES FROM 1593, AND THE
TANKARD FROM 1597

engraved with a scene symbolically picturing the City's commerce, and the back bears the inscription already quoted.

Much interest attaches to three large tankards made of English silver, presented by Sir Bevis Bullmer, Lord Mayor in 1593, from his own mine at Coombe Martin, in Cornwall. Each tankard is inscribed, "The Gift of Bevis Bullmer." They are extremely valuable, and have peculiar interest as showing the mineral capacities of the Delectable Duchy. It is a long time now since silver was profitably worked in

Cornwall, but at one time it proved a good speculation to local adventurers. These tankards are of a good old English shape, and their severely simple lines are like the proportions of an athlete, designed for use rather than ornament, and therefore attaining the highest ornamental effect. Then there is the famous State salt-cellar, which

was fashioned in the year 1741. It was, as the inscription runs, "Presented by Thomas Carbonnel to William Dormer, Esquire, present Sword-Bearer,



THE MAEL SWORD AND THE PEARL SWORD

and to his successors, for the use of their table at the Lord Mayor's." This piece weighs as much as 75 ounces, stands on four dolphin feet, and bears

custom, to mark precedence at the table, whence the familiar term is derived of sitting above or below the salt.

Peculiar interest attaches to the Irish cup and salver, executed also in 1741. It took its origin from



THE SIR GEORGE TYLER CUP, 1894

four scroll figure-head handles. It was originally used, of course, in accordance with the old-fashioned



THE STATE SALT-CELLAR, 1741

the fact that the City of London possesses property in Londonderry, and questions involving litigation



THE CITY LUNCH-BOWL, 1699

The Mansion House Plate

... between the City's representatives, who were called the Irish Society, and the Corporation of Londonderry. The inscription on the salver may be allowed to tell its own story. It runs as follows:—

"This salver, cup, and cover was intended as a present from the Irish Society to the Right Honourable Henry Singleton, Esquire, Lord Chief Justice of the Common Pleas in Ireland, for eminent services performed by his Lordship in taking upon him (though in high station) at the request of the Society an accommodation of the disputes and differences which had for a long time subsisted in the Corporation of Londonderry, and completing that Great Work in the year 1740, and also in framing a set of By-laws and Ordinances for the order and government of that body. The acceptance of which gift his Lordship was pleased, notwithstanding his immense trouble therein, most generously to decline. Therefore, the said Society, as well to perpetuate the Memory of his Lordship's great services as to show their regard for the honour



THE COOMBE CUP 1744

... of the City, ... the said present plate to remain with the ... of the plate belonging to this City and to be appropriated from time to time to the use of the Mayor for the time being presented in the year 1744.

This inscription covers the main body of the salver, and round the edge are various subsidiary inscriptions relating that in certain mayoralties the piece was repaired and regilt. The first date on which this occurred is historic. It was in 1774, when "John Wilkes, Esquire" was Lord Mayor. The last time repairs and regilding were carried out was in 1900, during the mayoralty of Sir Alfred T. Newton.

A worthy gift was that made in 1702, by a certain Lady North, of three great silver-gilt flagons with corresponding rose-water dishes, each of which latter



ONE OF THREE TANKARDS
PRESENTED BY SIR BEVIS BULLMER 1577



ROSE-WATER FLWIR 1721

measures 23 inches in diameter. The weight of the flagons is 175 ounces each, while the dishes weigh 132 ounces. These dishes are engraved with the arms of the City. But to some minds the most noteworthy piece in the possession of the Lord Mayor will be the City punch-bowl. This instrument of old-world pleasure is of silver, stands 12 inches high, and measures 18 inches in diameter. It weighs 176 ounces,



THE CORONATION CUP, 1902



ROSE-WATER DISH, 1909

when empty, and one can imagine the deep carousals that took place around it in the eighteenth century. It may be mentioned that its date is 1699.

In the Mansion House strong-room are kept not only the famous plate, but also the Lord Mayor's insignia of office, which include his chain, diamond pendant, the City mace, and the three swords of State used on various occasions. The chief of these latter is the Pearl Sword,

so called from the jewels with which the scabbard is thickly studded. This sword of State is only carried before the Lord Mayor on great occasions, such as the entrance of the king into the City, or the reception at the Guildhall of any foreign monarch or visitor of royal importance. It was presented by Queen Elizabeth to the Corporation on the occasion of the opening of the Royal Exchange in 1571. The Royal Exchange, it may be remembered, was founded by the munificence of Sir Thomas Gresham, and it was during his mayoralty that the historic building was opened. The handle is of silver-gilt, and the hilt has on it a medallion bearing a figure which represents Justice. The City arms are placed at regular intervals up the scabbard. The blade is of the best Damascene steel, beautifully engraved also with the City arms.

The sword of State used on ordinary occasions was acquired in 1680. Its hilt is silver-gilt, and bears the City arms. Then there is the Mourning Sword, which is of an earlier date even than the Pearl Sword, namely, 1534. The scabbard is covered with black velvet, and its plainness is unrelieved by any ornament.

The date of the mace is 1735, but it had several predecessors which were worn out by use. It is made of silver gilt, and weighs 304 ounces. This handsome and dignified instrument is inscribed with the name of the Lord Mayor who was in office during

The Mansion House Plate

the year in which it was acquired. It was Sir Edward Bellamy, Knight. The mace also bears the names of the various bearers that have held that

of three hundred and seventy-seven years. The chain was without a pendant till 1558, in which year the then Lord Mayor, Sir Martin Bowes, presented the



THE OVALE CUP, 1727

office since 1735, the first being described as "John Elderton, Common Crier and Sergeant-at-Arms."

No more beautiful ornament anywhere exists than the chain and badge worn by the Lord Mayor. The former is a collar of S.S., which was originally in the possession of Sir John Allen, Lord Mayor in 1535. Of its previous history no record remains, but Allen left it to his successors, and thus it has been worn in turn by the Chief Magistrate of London for upwards

Corporation with a gold cross set with pearls and precious stones. This served its purpose for half a century, till in 1627 the existing badge was secured by the Corporation. It consists of an oval cross set in gold, and bears, handsomely carved, the armorial bearings of the City. In the year 1883 the badge was taken in hand for alterations, when it was considerably enlarged and made more beautiful than it was before by the addition of a circle of diamonds.



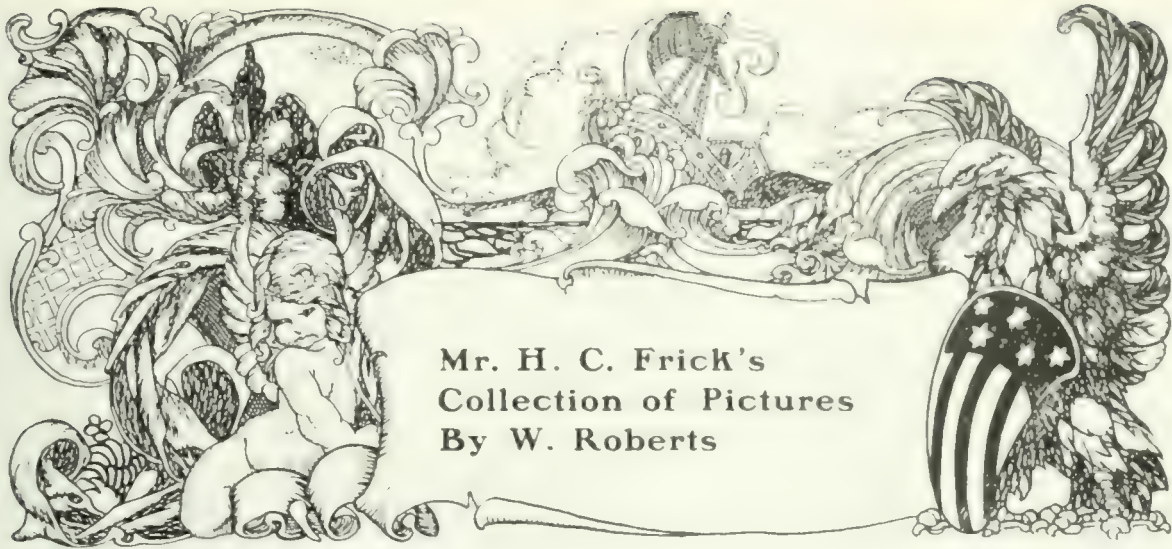
THE CRYSTAL MACE

PHOTOGRAPH BY ALBERT HENRI



PORTRAIT OF AN ARTIST

BY FRANS HALS



**Mr. H. C. Frick's
Collection of Pictures
By W. Roberts**

THE chief difficulty which at the outset faces the writer of a short article on the collection of Old Masters formed by Mr. Henry C. Frick, the eminent American millionaire, is that almost every picture might very well form the subject of an essay. It is not only a collection of masterpieces, but it is also one of pictures, famous, some in history and others in romance. It is a very easy thing, given the money, to form an extensive collection of good examples of Old Masters, English or foreign, but it is quite another matter, even with unlimited resources, to form one which shall consist exclusively of great and famous pictures. By the exercise of an exacting and discriminating taste, Mr. Frick has succeeded in forming a collection, small as to numbers, but unrivalled in importance.

Nearly all these pictures have passed through English collections, and nearly all the English works have come direct from the families for whom they were painted a century or more ago. Much might be written concerning the exportation of Old Masters from England to America; but the topic has become so threadbare that nothing fresh remains to be said except this: that in spite of the American "drain" of the last few years, England is still richer in such works than any other country in the world. We have it on the authority of Mr. Algernon Graves that of the collections described by Dr. Waagen in his four volumes of *Art Treasures* published upwards of half a century ago, only about one-sixth no longer exist.

The chief features of Mr. Frick's collection consist of Dutch, Flemish, and English pictures. His Rembrandts may justly take precedence in any notice of his collection. The recently discovered portrait of a young Polish cavalier of the Lysowski Regiment, painted *circa* 1655, was found by Dr. Bredius in

1807, at Count Tarnowski's castle in Galicia, and was bought about two years ago at a price said to be four hundred thousand dollars. Rembrandt's portrait of himself is signed and dated 1658, and is a three-quarter length, in which the artist is wearing a full yellow gaberdine with a red sash, a brown cloak, and dark cap: this came from Lord Ilchester's collection. The third Rembrandt, signed and dated 1647, is of a young man in black coat and broad-brimmed hat, and was at one time in the Earl of Carlisle's possession.

There are four by Van Dyck, and at the head of these is the superb portrait of the Marchesa Giovanna Cattaneo — the disappearance of this and other portraits by the same artist from their original home in Italy formed the subject of an article in *THE CONNOISSEUR* of May, 1907. This portrait was painted in Genoa about 1624. The companion pair of Franz Snyders and his wife Margaretha also belong to Mr. Frick. Van Dyck, as Mr. Cust tells us, took a special pleasure in painting the "delicate and wistful face" of Snyders. Van Dyck's noble head of this artist in the Liechtenstein gallery in Vienna, and the fine group of the artist and his wife at Cassel, are among the many attractions of these two galleries. The portrait of Canevaro is another splendid example of Van Dyck which Mr. Frick has had the good fortune to secure.

Three by Franz Hals include the half-length portrait—said by some to be of the artist himself—of a man with long hair, black costume, and slouch hat; this was lent to the Old Masters in 1882 by Mr. S. K. Mainwaring, of Otley, is signed with initials, and dated 1635. The two others by Hals are portraits of an old lady and a Burgomaster. Hobbema and Jacob Van Ruysdael are both represented; the



PORTRAIT OF A YOUNG CAVALIER
OF THE LYSOWSKI REGIMENT
BY REMBRANDT
PAINTED ABOUT 1655
ORIGINALLY IN COUNT TARNOWSKI'S COLLECTION
DZIKOW, GALICIA



MISS CUMBERLAND
PAINTED BY GEORGE ROMNEY
ENGRAVED BY J. R. SMITH



THE CAVALRY CAMP

BY PHILIP WOUVERMANS

former by the magnificent *Cottage among the Trees*, signed and dated 1665, which was lent to the Old Masters in 1882, and which realised nearly £10,000 when sold at Christie's in 1901. It was for generations in the Blathwayt family. The Ruysdael *Waterfall* at one time belonged to the Earl of Onslow. Wouwermans' *Cavalry Camp* was engraved by Moyreau when it was in the Dinot collection in 1742; later on it was in the Van Loone collection at Amsterdam, and more recently in that of Herr Bosch of Vienna. Isaac Van Ostade's *Halt at the Inn* came from the collection of the Duke George of Leuchtenberg. Of his three examples of Aelbert Cuyp, the most important is a *View on the Maas near Dordrecht*, with the sun breaking on the left, reflected in the water. The picture is signed in full, dates from about 1650, and was at one time in a Northumberland family.

In addition to examples of Terburg and Jan Van de Capelle, Mr. Frick has been able to secure one of the greatest of all prizes of the picture collector—

a fine work of Jan Vermeer of Delft, *The Music Lesson*, an interior with two figures. It is especially interesting because the picture hanging on the wall also appears in the Vermeer in the National Gallery. This picture, from the collection of Mr. Lewis Fyfe, of Clifton, near Bristol, changed hands a century ago more than once, for less than four hundred pounds.

The few examples of the Italian and Spanish schools include the powerful Titian portrait of the famous wit and satirist, Pietro Aretino, from the Chigi Palace at Rome: it is curious to note, not only that Aretino was at one time an employé in the Chigi family, but that he was painted at least six times by his friend Titian, this example dating from about 1545. The more important of the two by Velasquez is the portrait of Philip IV. of Spain, painted at El Prado in 1644, and representing him in a field-marshal's uniform. The history of this portrait forms one of the picture romances of modern times: it is the original of the picture in the Dulwich gallery.



THE MUSIC LESSON

BY JAN VERMEER OF DELFT

which had long passed as the original, but the late Señor Beruete conclusively proved the claims of the picture which now belongs to Mr. Frick, and which had for many years been "lost." His second Velasquez is one of several portraits of Queen Mariana, second wife of Philip IV., to whom she was married at the age of 15.

Mr. Frick's English pictures include five of the finest Romneys to be found in any one collection. *Lady Hamilton as Nature*, which once changed hands for about £50, and was in recent years in the Cronier collection in Paris, is one of the most familiar examples of this artist. The group of *Henrietta Countess of Warwick and her two children* was lent to the Grafton Gallery in 1895, and has been reproduced times out of number. The whole-length, life-size *Portrait of Lady Milnes* was bought only a year ago. The portraits of *Miss Harford* and *Mary Finch. Hatton* are less well known than the other three, but both are excellent examples of his work.

By Sir Joshua Reynolds there are four portraits, a half-length of *Lady Skipwith, wife of Sir Thomas George Skipwith*, painted in 1787, the artist receiving 100 guineas for the picture. *Lady Elizabeth Taylor* (the engraved picture), *Sir George Howland Beaumont*, and *Lady Margaret Beaumont*, are also Mr. Frick's property. The Gainsboroughs include the whole-length *Portrait of the Hon. Frances Duncombe, afterwards Mrs. Bowater* (concerning which portrait a highly diverting and somewhat imaginative account appears in W. P. Frith's *Autobiography and Reminiscences* as "A Strange Purchase"), and *Mrs. Hatchett*, presumably the picture which at one time belonged to Mr. A. Coats of Paisley.

Two portraits by Sir Thomas Lawrence give distinction to the collection—the superb *Lady Peel* is too well known to need description. It was exhibited at the Royal Academy of 1825, and was designed as a pendant to the famous *Chapeau de Paille*, by Rubens, at that time in the Peel collection, and now



PORTRAIT OF PHILIP IV. OF SPAIN

BY VELASQUEZ



THE HALT AT THE INN

BY ISAAC VAN OSTADE



SUNRISE ON THE MAAS

BY A. J. M. CUYP



SALISBURY CATHEDRAL
BY JOHN CONSTABLE
FORMERLY THE PROPERTY OF
CANON MIREHOUSE OF SALISBURY
AND PREVIOUSLY OWNED BY
STEPHEN G. HOLLAND



THE VILLAGE OF BECQUIGNY

BY THÉODORE ROUSSEAU



LE MATIN - LE DÉBARDE

BY J. B. C. COROT



PORTRAIT OF LADY PEEL

BY SIR THOMAS LAWRENCE.



ANTWERP: VAN GOYEN LOOKING FOR A SUBJECT

BY J. M. W. TURNER

in the National Gallery. Lawrence's *Portrait of the Marquise du Blaizel* is practically unknown in this country; it was painted by Lawrence in Paris in 1825, the year in which he received from Charles X. a set of Sèvres china and the cross of the Legion of Honour. Hoppner's engraved *Portrait of Miss Byng*, and Raeburn's *Portrait of Mrs. Cruickshank*, complete the list of Mr. Frick's Early British masters.

His three Turners include the picture known as *Antwerp: Van Goyen looking for a Subject*, which was in the Royal Academy of 1833, and was bought of the artist by Bicknell; a second is a view of *Calais Harbour*, and the third is *Mortlake Terrace*. His example of Constable is the fine view of Salisbury Cathedral, signed and dated 1826, which realised 7,800 gns. at the S. G. Holland sale in 1908; it was

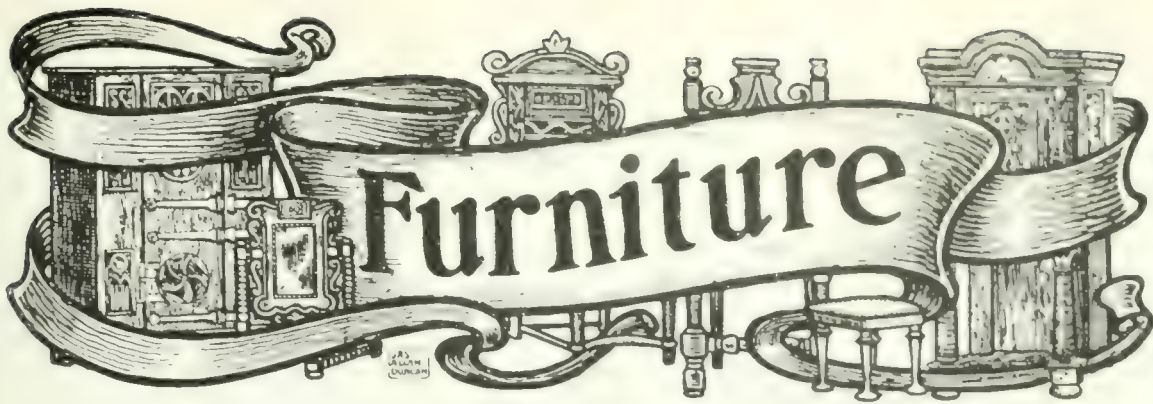
formerly the property of Rev. (not Bishop, as erroneously given in the sale catalogue) Thomas Henry Mirehouse, who was Canon or Prebendary of Salisbury from 1824 to 1868 when he died; the picture was engraved by Brunet Debaines, and there is a similar work at the Victoria and Albert Museum.

The Barbizon School is well represented. The four Corots include *Le Matin: Lac de Garde*, from the J. Staats Forbes and Archibald Coats collections, and *Le Lac* from (among others) the Ganet and Alexander Young collections; *Ville D'Avray* and *L'Etang*. By Th. Rousseau there is the *Village of Becquigny*, formerly the property of F. Hartman, of Munster, and Archibald Coats, of Glasgow. There are also examples of J. F. Millet, C. Troyon, N. Diaz, C. F. Daubigny, and Jules Dupré.



RALPH JOHN LAMBTON, ESQ., HIS HORSE "UNDERTAKER" AND HOUNDS (CALLING HOUNDS OUT OF COVER)

By James Ward. From an engraving by Charles Turner, in the collection of the Hon. J. W. Lambton, M.P.



Robert Adam, Hepplewhite and Sheraton

By Cecil Boyce

THE Adelphi, that backwater of quietude adjacent to the never-ceasing stream of traffic in the Strand, is perhaps the best known work of the brothers Adam. The nomenclature of the little district perpetuates their memory. The name of "Adelphi" (Greek, brothers) was adopted by them, both as a professional signature and in christening the district; while John, William, Robert, and James Streets recall the Christian names of the four brothers, and Adam Street their surname. Robert—and after him James—was the most able of the quartette. To his admiration of the "grandeur that was Rome" we largely owe the classical feeling that pervaded English architecture and furniture through the latter half of the eighteenth century and the

beginning of the nineteenth. Born in Kirkcaldy, in 1728, Robert Adam seems early to have fallen under the fascination of Roman architecture. He started on his grand tour in 1754, and sketched his way through France and Italy in that and the two succeeding years. In 1757 he thoroughly explored the ruins of the palace of the Emperor Diocletian at Spalatro in Venetian Dalmatia, incorporating the result of his research in a folio volume published in 1764 as the joint composition of himself and his brother James, and illustrated with a series of plates

The Ruins of the Palace of the Emperor Diocletian at Spalatro, A.D. III. George Adam and James Adam del. and sculp.



ADAM GILT MIRROR

by Bartolozzi. Even before this book had been issued he was firmly established as an architect; his design for the stone screen in front of the Admiralty—now somewhat mutilated by the introduction of the side entrances—and most of his work at Sion House being executed between 1758, the year of his return to London, and 1762, when, through the influence of his compatriot Lord Bute, he was appointed architect to the King. From this time onward he had the ball at his feet, and for the rest of his career, and even during a lengthy period after his death, he exercised a predominating influence on English domestic architecture and furniture. It is chiefly in the guise of a furniture designer that Robert Adam appears in the pages of the third and concluding volume of Mr. Herbert Cescinsky's monumental work on *English Furniture of the Eighteenth Century*. He, of course, was neither the first nor last

architect who contributed largely to the furniture designs of his period; but the influence he exercised in conjunction with his brother James was infinitely more far-reaching as regards the furniture of their time than the united efforts of their predecessors—Wren, Kent, Ware, Gibbs, or Hawkesmoor. This was the more noteworthy because whereas when the latter architects flourished the trade of the joiner had not even commenced to attain the importance which it afterwards assumed in the hands of men such as Chippendale, Ince, Hepplewhite, and Sheraton, when the brothers Adam came into prominence Chippendale, and probably Hepplewhite, were already independently established, and it bears striking testimony to the character of Robert Adam that he was able to superimpose his style on one as well founded as that of Chippendale. Social position accounted for not a little of his influence, for while the great cabinet-maker was considered in the light of an ordinary tradesman, Adam, for several years a member of Parliament and honoured at his death with a tomb in Westminster Abbey, was received



ADAM CHAIR OF THE MASTER OF THE DRAPERS' COMPANY

into the houses of his clients as an equal.

As Mr. Cescinsky justly points out, in considering the furniture creations of the brothers Adam, we have to adopt a totally different method than with the work of any of the eighteenth-century craftsmen. Men like Chippendale or Sheraton, who had been trained in the workshop, and possessed practical experience, were capable of carrying out their own designs; and, if we except some of Chippendale's "Director" patterns—frankly evolved to catch the eye of a wealthy public, eager for any new absurdity, or to puzzle his fellow craftsmen—they could be executed with little or no modification by any experienced workmen. With the drawings of the brothers the case is otherwise; used to creations in stone and plaster, they adapted the same motives to wood and fabrics without allowing for the difference in the materials.

A comparison of the original

sketches, now in the Soane Museum, with the actual articles as made, shows how much they were indebted to the rationalising modifications of the cabinet-maker; in many instances the designs being utterly impracticable without important alteration.

Mr. Cescinsky has wisely divided his survey of the work of the brothers into two parts; reviewing separately the Adam style as expounded in drawing and engraving, and as shewing the furniture as actually made. He points out that a noticeable feature of the style is its rigid fidelity to one idea, as compared with the greater versatility shown in the work of Chippendale. Robert Adam designed his pieces to suit the severe classicalism of his interiors. He would have preferred to furnish with the Roman trestle, the built-in side-table and the like, but his patrons evidently demanded comfort, and he was obliged to conform. The result was a compromise between the architect and the workers in wood, the former giving way on numberless points, best exemplified in his later examples. Yet throughout his career Adam showed a surprising lack of consideration in his treatment of the materials in

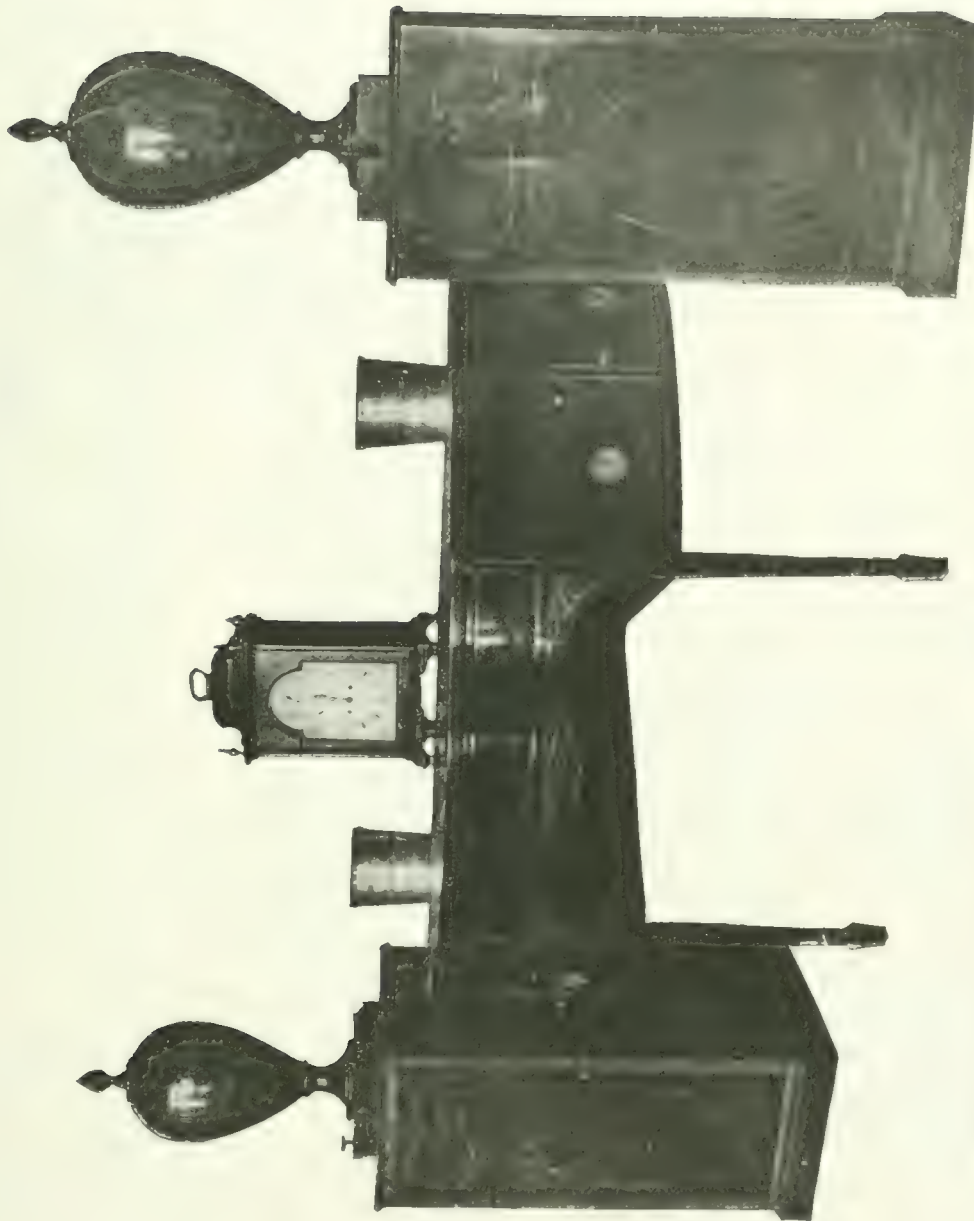


PLATE 100. I.

DEEPLY WHITE MAHOGANY SIDEBOARD WITH CRYSTAL AND LENS

which his conceptions were to be embodied. He made identical designs for a stone column and a wooden table leg; for a carpet and ceiling, in the latter instance not even altering the colouration. The pendant swags, unattached except at their extremities, which are such characteristic features of the work of Robert and James, were logical impossibilities in wood, although in their earlier examples they were attempted in this material with disastrous results. The result was the introduction of composition, so much employed in their work, often in a perfectly legitimate manner and with very beautiful results. Another failing exemplified in many of their productions was their craze for excessive delicacy, without regard to the cardinal principle of all proportion in architecture and in furniture, the sufficient appearance, as well as the reality of strength, to serve the necessary purpose.

The principles of the Adam style, essentially one of stone, marble, stucco, and compo, translated into wood, were much more successfully handled by practical men, such as Hepplewhite, than by the brothers themselves. Adam furniture, so Mr. Cescinsky assures us, only really begins when the personality of



HEPPLEWHITE MAHOGANY CHAIR DATE ABOUT 1795



HEPPLEWHITE MAHOGANY AND BOXWOOD CHAIR
DATE ABOUT 1790

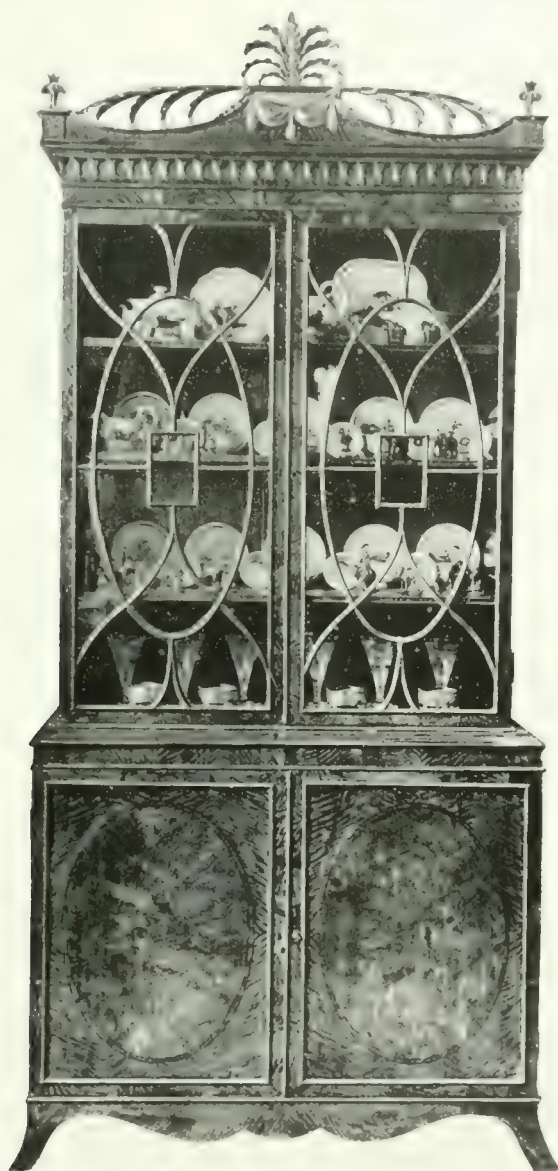
Robert Adam becomes submerged and that of the Hepplewhite school is superimposed.

To the work of George Hepplewhite, or, rather, the work in his style, the author devotes a substantial proportion of his volume; but on the personality of the man he can throw no further light than has been afforded by the researches of previous authors. In fact, Mr. Cescinsky disposes of some of the legends concerning him, which, though not actually proven, were generally regarded as being substantially true. Thus the story that Hepplewhite was apprenticed at the Lancaster factory of Gillows is shown to be without foundation; while it is pointed out that the *Cabinet-maker and Upholsterer's Guide*, all three editions of which were issued after George Hepplewhite's death, must be considered as a kind of illustrated catalogue advertising the wares of "A. Hepplewhite & Co.," and not as a series of designs necessarily emanating from the hand or brain of George Hepplewhite himself. The Hepplewhite style naturally falls into three divisions, namely, the French, the Adam, and the English—the latter often closely approximating to the style of Sheraton. The last-named occupies an exceptional position in the

Robert Adam, Hepplewhite and Sheraton

history of English furniture, as, although his actual influence on the design of his day was very considerable, he has been popularly credited with much that

full length; but what gives Mr. Cescinsky's book a unique value is not these biographical records, interesting as they are, so much as the admirable



SHERATON SATINWOOD CHINA CABINET

DATE ABOUT 1790

does not belong to him at all. So far as can be ascertained, he was never a cabinet-maker; no record exists of him having a workshop; and during the fifteen years he lived in London he appears to have followed the various callings of a preacher, a writer of tracts and treatises, a teacher of drawing, a publisher, and a bookseller. Nevertheless, as Mr. Cescinsky points out, he was the greatest educator of our eighteenth-century cabinet-makers, evolving a distinct style of his own, which, in the main, was highly original. The history of Gillows and of various other furniture makers and designers is recorded at

manner in which he traces the evolution and comingling of the various styles of furniture—a performance which, by reason of its cyclopaedic nature, it is impossible for a reviewer to examine in detail. The volume, like its predecessors, is illustrated with some hundreds of carefully selected examples, each one of which is described and commented upon in detail, the criticisms being singularly acute, well-informed, and free from unmeaning eulogy. The chapter on forgeries contains much really useful information on how to tell a genuine piece from one that is altered or fabricated; the author not wasting



SHERATON MAHOGANY WORK TABLE DATE ABOUT 1795



SHERATON CHESTNUT AND SYCAMORE KNIFE CASE
DATE ABOUT 1785-90

the reader's time by re-imparting the very elementary information necessary to tell the obvious and clumsy "fakes" of a bygone generation, but giving him the expert knowledge necessary to circumvent the expert forger of the present age. Mr. Cescinsky may be

congratulated on having produced the best work on English eighteenth-century furniture which has yet been written; and the reader who masters its contents will have little occasion to seek information on the subject from other sources.



GILLOW MAHOGANY ARM CHAIR

Miscellaneous

Old Wall Tablets The "Fire Mark" Part I. By B. Chamberlain

THE curious and striking exhibition of some eighty old "fire marks" (as these out-of-date insurance signs are termed), in the Guildhall Museum, in the City of London, invariably attracts a number of observers, who scrutinise with keen interest these quaint and peculiarly fashioned little emblems of the past, few being probably aware that such tablets represent much saving of life and preservation of property.

In the charming little book entitled *Atlas Reminiscent*, by Mr. A. W. Yeo, the writer refers to this collection as follows

"Some curio collectors find quite a romance in the Fire Marks of the earlier offices, and will linger long before the exhibition of these in the Guildhall. How many people, I wonder, understand the purpose served by these queer little signs, so often seen adhering to old houses," etc.

The writer continues (alluding to the period when the Mark no longer claimed the sole attention of the firemen of its respective office, which matter I refer to later on):—

"The Fire Mark still had its useful office when, in time of disturbance, incendiarism was rife, for the spite of the incendiary was turned aside when he saw that the threatened property was insured, and that it might perhaps even serve the turn of his enemies if he gave them an opportunity of making a claim.

"An epidemic of incendiarism among the Kentish farms took place in 1830, and an order of the directors was issued that all farming property insured with the 'Atlas' should promptly have the 'Atlas' mark affixed where in any case it had been omitted. This kind of protection, oddly enough, gave rise in some places to a superstition that property bearing the mark would not take fire!"

While referring to collections, one of the most valuable is that owned by Mr. Percy Collins, of Old Jewry, E.C. This collection possesses numerically more different variants than any other.

Another which runs it closely is the collection known as the "Tufnell," at Watendone Manor, Kenley. This, too, has some very rare variants.

The three foregoing collections include many of the extremely early rare old leaden examples, and also a number of the scarce copper-gilt, and other kinds: the two latter collections including a much greater proportion of rarities than are to be found in that of the City of London Corporation.

There are a very large number of collections scattered throughout the United Kingdom, some of the best being those of Messrs. Williams (Wantage), Maynard (Bath), Tozer (Birmingham), D. C. Mackie (St. Andrews), W. Coote and James Kelly (Dublin), and the Fire Collection of the Marquess of Granby, the latter including the peerless "Royal



No. 1.—"ATHENAEUM," 1832 TRANSFERRED TO "TIMES" 1836. I ONLY KNOW OF ONE VARIANT, AS PER ILLUSTRATION. MADE OF PORCELAIN SCARCE [TUFNELL COLLECTION] HITHERTO UNPUBLISHED

Exchange Crown" (only one of its kind, so far known), and is a high-class one of picked specimens.

There are now many Colonial and American collectors, and also several on the Continent.

It is no exaggeration to state that each year brings forth a new contingent of Mark collectors in no way connected with the insurance world, whilst there continue to be recruits amongst the old fire office collectors.

In the case of the experienced collector, generally the securing of the old leaden early policy numbered tablets forms his desire, and especially the rare specimens belonging to defunct companies, and those of others that have failed at an early date, or have been absorbed by their more powerful brethren.

There is no complete record of Marks, and never



No. II.—"BEACON," 1821 TRANSFERRED TO
"PROTECTOR" 1827 THREE VARIANTS OR MORE COPPER
[TUFNELL COLLECTION]

will be. Rough calculations show that a complete collection of the signs of the long list of companies established between 1680 and, say, 1862, and those existing now, would exceed 1,000 examples.

I have simply endeavoured to obtain photos and sketches of as many different variants as I could—English, Colonial, American, and Continental—in order to place some new types, in illustration, before the reader.

This article was not prepared with the object of closely covering the whole ground relating to the history of the "Fire Mark," or the "Marks," of each separate company, and of minute particulars connected therewith—such being an

obvious impossibility, as, except in a few instances, the old companies are unaware of these details, and of the precise period when copper superseded



No. III.—"BEACON" COPPER
[TUFNELL COLLECTION]



No. IV.—"BEACON" COPPER UNUSUAL PATTERN
[WILLIAMS COLLECTION]



THE LITTLE SHEPHERDESS
FROM A WATERCOLOUR DRAWING BY F. WHEATLEY, R.A.

lead. Referring to the policy numbered tablets, in many cases elucidation, however, merely entails a reference to their former policy books. In the case of one fine old company, a few years since a new "progressive" manager made a clean sweep of all its old records, including past policy books.

A step which is now regretted by the Company.

And furthermore, it may be borne in mind that duplication in numbered tablets makes the number in many cases an uncertain feature. Some companies duplicated, and eventriplicated,

their old leader policy numbers, owing to various causes, and may have on tablet still in this respect.

Some of the most correct and reliable antiquarian insurance literature issued by several of the old fire offices, such as *Antiquarian Reminiscent, History of the New Fire Office*, the magazines of "Messrs. the Royal Exchange Assurance Corporation, and "Norwich Union," etc. These contain good subject-matter, and the possession of archives in a sense endows the companies with the opportunity to acquire much valuable



No. V.— "BERKS AND GLOSTER," 1824 TRANSFERRED TO "PHOENIX"
1828 TWO VARIANTS OR MORE COPPER-GILT [WILLIAMS COLLECTION]



No. VI.— "BRITANNIA," 1888 APPARENTLY NOTHING
KNOWN OF FATE THIS SPECIMEN VARIANT
COPPER TUFNELL COLLECTION



No. VII.— "BRISTOL," 1769 (?) (NOT IN WALFORD'S LIST)
copper. (Another a handsome policy number, lead, shape of first tower differ-

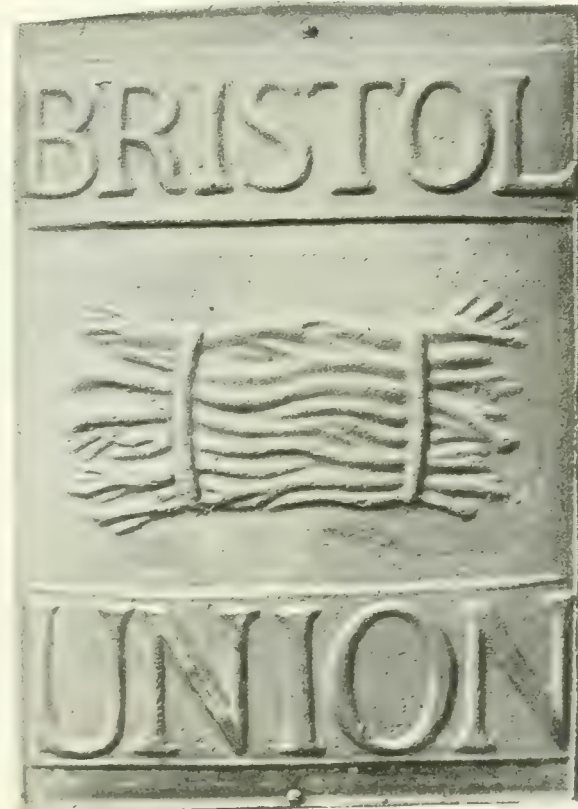
information concerning their signs. These papers were rather intended to give general and reliable particulars concerning "Fire Mark" emblems, and to be a short *résumé*, and in a measure a guide to many of those interested in these old signs, and place an exhibit of many of the most valuable, picturesque, and striking examples before collectors, and in a few cases some of the plentiful ordinary ones, which may be purchased with a view to later appreciation.

Nearly all the literary efforts I have seen would appear to be a compilation from the works of Walford and Relton; in fact, I fail to see any other reliable groundwork than the books of these writers, who, though not always agreeing, yet in the main support each other, with the exception of the literature of the old fire offices. Mr. Relton was Secretary of the "Sun" for some years, and consequently was in a position to gain good information relative to insurance antiquarianism, and the unfinished Encyclopædia of the late Cornelius Walford will always remain a monumental work.

The *Post Magazine* of 1885 refers to Mr. Walford as "our Goliath" in connection with the unique information contained in the chronological table of



NO. VIII.—"BRISTOL CROWN" DATE OF ESTABLISHMENT UNCERTAIN TWO VARIANTS OR MORE PLAIN DARK LEAD, HEAVY [WILLIAMS COLLECTION]



NO. IX.—"BRISTOL UNION," 1814 TRANSFERRED TO "IMPERIAL" 1844 TWO VARIANTS OR MORE THIS ONE DARK COPPER ONE A LEAD [WILLIAMS COLLECTION] N.B. Regarding all these three Bristol Companies, details liable to corrections Authors disagree

insurance companies included in that volume. Of course, any collector of years' standing and acumen can always relate something new to others about the "Fire Mark." Concerning a certain work, more heraldic in character than aught else, whole successive paragraphs of "Walford" and "Relton" appear therein. I cannot call this work an authority, and the omission of so many of the important signs renders it sadly incomplete, while a book on such a subject ought to be far richer in illustrations of specimens. The work, however, claims to pose as one, though so sadly in need of itself of information—to wit, its statement, "Protector," one variant, whereas there are three or more. The same error appears in *Licensed Victuallers*, where there are three or more, and in teeming instances. The writer corrects Mr. Collins, who is one of the oldest collectors, and a great authority on this subject, and refers to the work of Mr. Ernest Felce, F.R.Hist.S., in the November number, *Norwich Union Magazine*, 1906, as "intelligent." Why, the essay is admirable, and bears the stamp of accuracy and detail which all old Fire Insurance Office writers always exhibit! Myself, I fully admit, I have depended much on the information gained from the old offices,

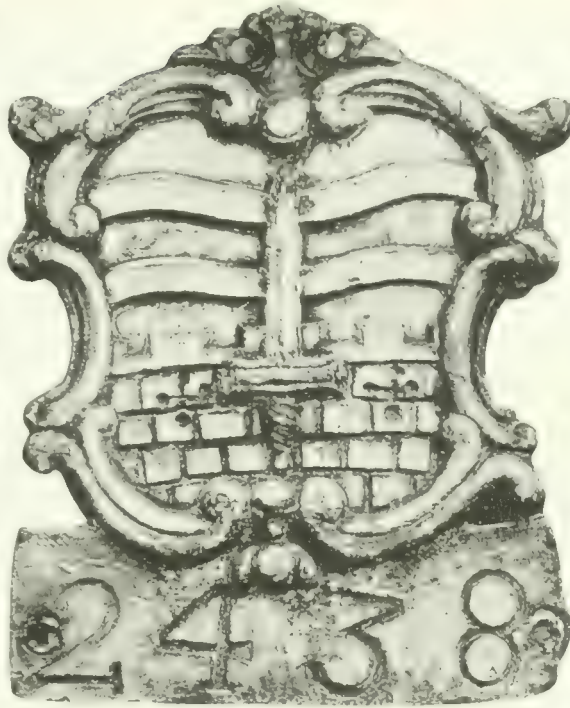
kindly and freely given in all cases. It may be remembered that many of these have archives in a sense, and the access to such sources gives sure information on insurance antiquarianism, Marks included.

I am in favour of writing with caution concerning the number of variants of any old companies. Messrs. the *Royal Exchange Magazine*, Vol. III., No. 6, July, 1911, and Vol. III., No. 7, January, 1912, support me in a sense, as the rare crown was added to the collection of the Marquess of Granby—its existence was not known of previously.

Mr. Felce, too, in the *Norwich Union Magazine* alluded to, bears out this view, and says that other specimens of the society's marks may come to light.

Therefore, the limited absolute law of saying "so and so in number" is incorrect, and it is better to add "or more" in all cases. I know of other instances, but quote the two above only.

I have been asked how to obtain variants from the wall. A local question apparently intervenes as far as wall is concerned, although abductions are frequent—motorists having tea at humble cottages, and effecting by diplomacy the transference of our old friend on the wall.



No. X.—"BATH" (OLD BATH) COMMENCEMENT
uncertain; Messrs. the "Sun" include it in the list of a complete set of "Sun" wall tablets. It is a handsome leaden wall tablet, and is in the possession of Messrs. the "Sun" of London. It was found by Mr. Mayall. (British Antiquarian)



No. XI.—"BRITISH," 1799 TRANSFERRED TO "SUN" 1843
SOME SIX VARIANTS OR MORE IN COPPER A HANDSOME
LEADEN MEDALLION IN POSSESSION OF MESSRS. THE "SUN"

One way in which I have secured several specimens is to approach the house demolisher, but at times there would appear to be unexpected claimants in this direction. Some time back, I interviewed one, who was levelling a block of buildings near the Houses of Parliament, on which were some very fine old leaden "Hand in Hands," "Suns," and "Westminsters," and was met by the statement that "Government took all the tablets for a museum." I enquired of the two leading museums, *i.e.*, South Kensington and the British, but neither of these places were recipients! It would be interesting to know where these did go to. Frequently, however, bar-

gains—and good bargains—can be effected in this way. One or two dealers of position stock wall tablets, and though in many cases ask prices out of proportion, there are some who will sell at a moderate figure.

Referring to the question of prices paid, there appear to be no fixed values. Probably the highest price paid was five pounds for a "Suffolk and Counties," the large, circular, copper disc, with a suspended lamb thereon, somewhat similar to some "Temple (Legal) Emblems." There



NO. XII.—"CHURCH OF ENGLAND," 1840
TRANSFERRED TO "IMPERIAL" 1893 THREE VARIANTS
OR MORE COPPER [WILLIAMS COLLECTION]



NO. XIII.—"CHURCH OF ENGLAND" COPPER
[WILLIAMS COLLECTION]

is a rarer one still in this connection, a simple leaden plate bearing the words "Insured Suffolk Fire Office" (former Biles Collection).

This price was given some years since, and there are doubtless many who would again pay this sum for such a sign. This Suffolk Fire Office became Suffolk and Counties, which company was merged in Suffolk Alliance, now Alliance. The Ipswich branch of Alliance is still at the old office.

It must be borne in mind that every year there is a great diminution in the number of likely old buildings bearing the signs, and at no very distant date these marks will be unobtainable, and the insurance antiquarian of the future will find a problem to solve in seeking to collect at moderate

prices. Even now, it is a matter of great difficulty to secure good and scarce specimens at anything

like fair values. As an investment the "Fire Mark" will probably prove more remunerative than any similar object.

The question of mounting specimens seems to afford unnecessary trouble: this is surely a matter of private judgment. Personally, I prefer these objects mounted on dark, polished oaken tablets, with cross chains, and plates of denotement, and with typed particulars pasted at back. It seems unreasonable to protest against this method, considering the costliest armour, and other rare metal objects, are often so treated by connoisseurs.



NO. XIV.—"EAGLE," 1807 STILL IN "LIFE"
TRANSFERRED TO "FIRE" 1827 THREE VARIANTS OR MORE
THIS IRON SCARCE [FROM FORMER BILES COLLECTION]

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]



(10) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAITS (10 AND 11).

DEAR SIR,—I have two oil paintings of men clad in red robes. The one holding the book, which I am most interested in, with Latin inscription, I have had translated, but I am unable to trace who the artist really is. The expert at Puttick & Simpson's states they are of the sixteenth century, and he considers the one holding the book of great interest. The paintings are done on canvas and vellum backs; the size of canvas is 27 in. by 22 in., and they are in good old English gilt frames. Do you think you would be able to trace the artist by inserting the photographs in your magazine? I also enclose the translation of the book, but some of the words cannot be traced.

Cleobolus.

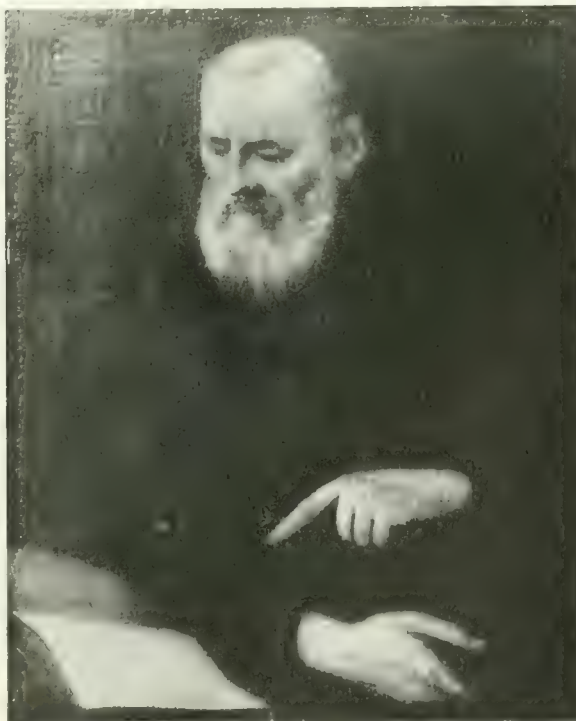
"The more powerful thou art beware all the more

of committing any sin and the more men permit to thee because thou art a prince, so much the less do thou permit to thyself. When things go ill with good men it is imputed to fortune. . . . No happiness gained by crime lasts long. He who betrays (gives up) good men . . . preserves, and does not destroy those whom he gives up." Although I suspect (betrays?) that it should be read—"He who punishes bad and mischievous men takes pity on the good and innocent, whom he liberates from the violence of the bad."

I remain, yours truly, H. RANDLE.

"ADAM AND EVE CHARGER."

DEAR SIR,—In reference to the *Adam and Eve Charger*, dated 1647, and illustrated in the July number of THE CONNOISSEUR, it may be of interest



(11) UNIDENTIFIED PORTRAIT

to your readers to know that I possess a plate with almost an identical picture, but with a very fine border to it. This plate measures 14 inches on the inside, and 19 inches including the border. The border is decorated with twenty-one Tudor roses in blue and green, with orange centres in relief.

The interesting feature of the plate is that it is signed on the front with
T
the initials T M.

1935

I have sent a description of this plate to various authorities, and they have always told me that there must be some mistake in the date, since these plates were not made till at least twenty or thirty years later, and that the date should read 1655, or even 1675.

The plate you illustrate certainly shows that this is not the case, and I have always believed that the fact of the Tudor rose decoration to the border is a strong evidence that the date of my plate is the correct one, and not a mistake. The lettering also bears this out.

The only variations between my plate and the one you illustrate are (a) a slightly different position of the serpent, and (b) small variations in the background, although the two

trees which appear in the background are both shown in my plate; (c) the figure of Adam is rather broader across the shoulders and a little cruder in drawing,



(12) UNIDENTIFIED PORTRAIT

help me to identify the painter and the subject of the painting.

I am, yours truly, MURRAY T. FOSTER.

OLD SPODE.

DEAR SIR,—I feel I should like to tell you of an old Spode tea-service of ours, in connection with your

letter in the July CONNOISSEUR. It was bought in Chester in 1818 by my grandmother when she left school, taken to her home in Carnarvon, where it was frequently used as "best china," until it returned here in 1889, when my mother took up her abode in Chester. It is



(13) UNIDENTIFIED PAINTING

complete, and has neither chip nor crack. It consists of teapot and stand, sugar basin and lid, cream jug, two round bread-and-butter plates, twelve teacups and

and has no moustache or beard.

Yours faithfully,

LEVERTON HARRIS.

P.S.—Have you observed the likeness between the Adam of the plate which you illustrate and Charles I.?

UNIDENTIFIED

PORTRAIT (12).

DEAR SIR,—I enclose print of the subject of my enquiry, which is an oil painting portrait, 29½ in. by 25¾ in., in heavy gilt frame. I should be glad if you or any reader of THE CONNOISSEUR could

saucers, and twelve coffee mugs. Each piece is marked "Spode, 374." The marvel is that it should have survived entire, and returned to the city in which it was bought. In my recollection it has ranked as "old china," and not used, but its value was in association chiefly, as we were not aware until your letter that Spode was much thought of.

Yours truly,
(MISS) E. F. WILLIAMS.

P.S.—The price was £5 in 1818.

UNIDENTIFIED PAINTINGS (13 AND 17).

DEAR SIR,—Enclosed please find two photos of oil paintings, which pictures kindly oblige me by reproducing in *THE CONNOISSEUR* for identification by any of your readers. *The Hunting Party*, 65 in. by 102 in., painted two-thirds oil and one-third wax, megilp, and oil, is attributed to Sir David Wilkie, and *The Holy Family*, 25 in. by 36 in., is attributed to Geo. Romney. Any information in regard to the above will be greatly appreciated by

Yours very sincerely,
LOUISE MAAS.

UNIDENTIFIED PAINTING (14).

DEAR SIR,—I should be most grateful if you or any of the readers of *THE CONNOISSEUR* could tell me the name of the painter of the original of the enclosed photo. It is called *S. Agnes*, and is life size. The picture is painted on a very old, thick, wooden panel. The colouring is most beautiful. The



(14) UNIDENTIFIED PAINTING

very kindly insert in *THE CONNOISSEUR* the photo of an old oil painting which I have? I want to know whose portrait it is, and by whom painted. It has been attributed to Raeburn. The person represented is in a dark coat and a yellow waistcoat. I should



(15) UNIDENTIFIED PAINTING

much like to buy a print of it, if there is one.

Yours truly,
J. A. JONES.

UNIDENTIFIED PORTRAIT (18).

DEAR SIR,
I should be glad to know if any of your readers can assist me in discovering the painter of the portrait of which I enclose

original is evidently a great work of art, but the query is by whom? Believe me, yours truly,
EMILY C. MASTER.

UNIDENTIFIED PAINTING (15).

DEAR SIR,—I enclose a photograph of a picture in oils, and would feel obliged if any of your readers could identify the painter. The line across the picture, rather more than half way down, shows where the canvas has been added. The size of the painting is 60 in. by 87 in.

Yours truly,
W. BURDON-MULLER.

UNIDENTIFIED PORTRAIT (16).

DEAR SIR,—Will you very kindly insert in *THE CONNOISSEUR* the photo of an old oil painting which I have? I want to know whose portrait it is, and by whom painted. It has been attributed to Raeburn. The person represented is in a dark coat and a yellow waistcoat. I should

much like to buy a print of it, if there is one.

Yours truly,
J. A. JONES.

UNIDENTIFIED PORTRAIT (18).

DEAR SIR,
I should be glad to know if any of your readers can assist me in discovering the painter of the portrait of which I enclose

photo (which is not a good one). The principal figure is supposed to be the first Marquis of Montrose, who was beheaded in 1650, and the figure in the background is a servant or groom holding up the



(16) UNIDENTIFIED PORTRAIT

reins of the horse. This figure is in red and the colouring of the Marquis is mostly in shades of brown, with coat over shoulder of dark green and blue. Size of painting, 39 in. by 32 in.

It has been in my family for some generations, and I believe originally there was a parchment history of the picture, which was lost at my father's death. The artist's signature is in lower right hand corner, but quite impossible to make out. Leonardo (?) (Dobson or Jameson), the last two have been suggested.

Any help I should be glad of.

Yours faithfully,
F. L. U.



(17) UNIDENTIFIED PAINTING

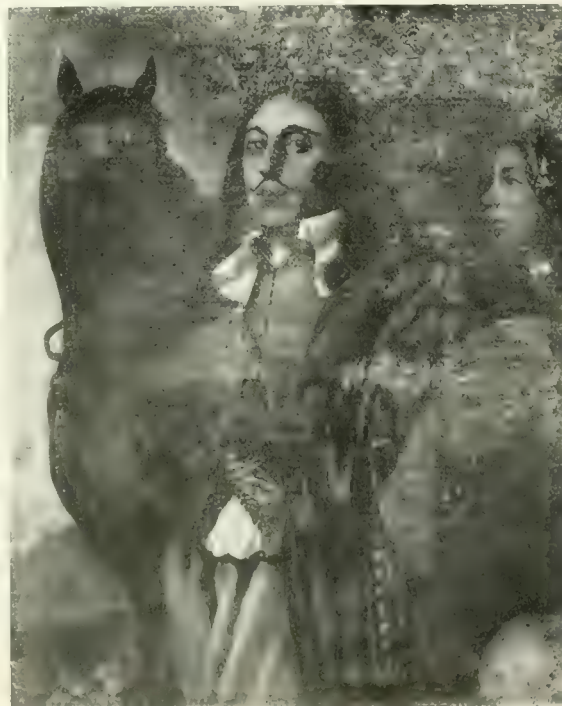
UNIDENTIFIED PAINTING (SEPTEMBER NO., PAGE 51).

DEAR SIR,—In your issue of this month there is

a subject called "Unidentified Painting" that I think is by a French artist. It is *Alexander the Great and the Doctor*, a favourite subject of painters and engravers. I have two old engravings of the subject, but not exactly the same as yours. Alexander obeys the doctor, and treats the contents of the letter with contempt. One of my engravings is a very fine French line engraving by B. Andran, 1711. Full details, with Royal Arms, etc., are engraved at the foot, finishing with "Q Curec L 3." I suppose it means "Quintus Curtius."

Yours sincerely,

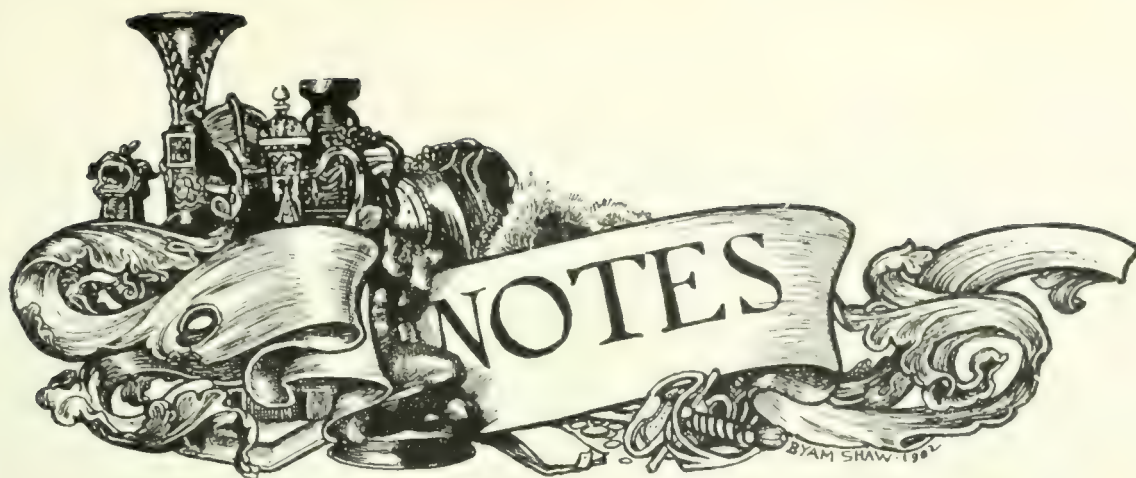
JAMES CAMPBELL.



(18) UNIDENTIFIED PORTRAIT



MISS STEPHENSON
PAINTED BY W. PETERS
ENGRAVED BY W. DICKINSON



GLASS rolling-pins, as here illustrated, were made at Sunderland and other places, and sold to sailors.

Sailors' Love Tokens

They were given by them to their sweethearts when parting before a voyage. The lady generally

hung it up in the kitchen decked with coloured ribbons. There was a superstition that if the rolling-pin got broken the vessel that carried the giver had been wrecked.

They were made in a variety of sizes, and were adorned with mottoes, pictures, and quaint verses.

One of mine has in the centre, "Love and live happy"; on the left a drawing of the bridge at Sunderland that spans the river Wear; on the right, "A frigate in full sail." Another has in the centre, "To the girl I love"; on the right a "Steamship"; on the left the following lines:—

"From rocks and sands and barren lands,
Kind fortune keep me free;
And from great guns and women's tongues,
Good Lord, deliver me."

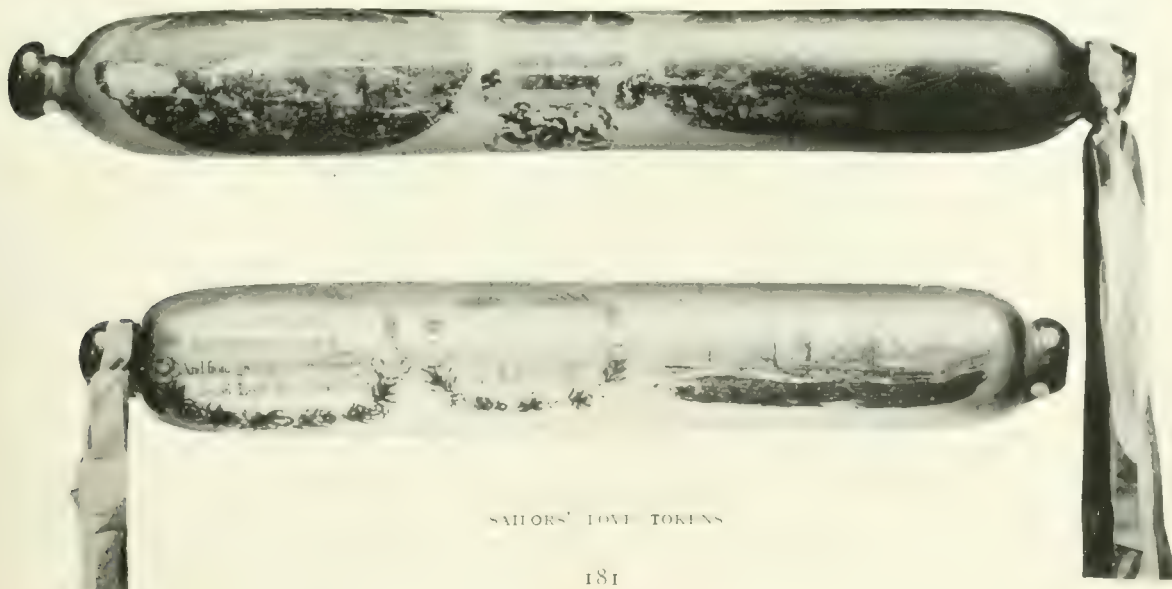
I should fancy the gift in this form was by the sailor

to his wife after a few years' experience of married life.—MABERLY PHILLIPS, F.S.A.

A FEW years ago, when cycling from Bedford to Northampton, I passed through the village of Lavendon, when my attention was directed to a couple of elderly women sitting outside their cottage

Lace-makers' Stool

door, busily working at pillow-lace. It was a gloriously sunny morning, so I dismounted and had a chat with the good ladies. I found that the remuneration for lace-making had gradually fallen very low, and that at the present time one halfpenny per hour was about the average earnings of a lace-worker. I was much interested in the matter, and requested one of the workers to procure for me a pillow, bobbins, etc., fitted up exactly like her own, and send it to my address with the account. This she kindly promised to do. In due time the "pillow" arrived, with all the necessary paraphernalia. In the account each item was duly charged, and at the end "trouble" was entered at eighteenpence. This



SAILORS' LOVE TOKENS

I thought very little, but when I considered that it was equal to thirty-six hours at lace-making, probably the good woman considered she was fairly recompensed for her trouble. Subsequently I obtained the lace-makers' stool here illustrated, now becoming very rare, but at one time in general use. It stands two feet from the floor; the table is, roughly, 11 inches square, so that four workers can sit at one stool. Four octagonal uprights are let into the table. Each of these has a hole pierced in the top to the depth of about 4 inches; into each a glass globe is inserted. The globe has a neck of about 3 inches, which is let into the wood; the weight of the glass is borne by the upright. Each globe is filled with water, and tightly corked at the end of the neck.

In the centre of the stool is the candle-holder. This can be adjusted to the required height, so that the candle can be raised as it burns away. The light of the candle shining through each water-bowl sheds a strong ray of light upon the exact spot where the lace-maker is working—the height of ingenuity and economy, enabling four workers to participate in the light of one candle. Sometimes the globes are made of tinted glass.

I understand that watch-makers and jewellers even yet use a glass globe of this description, and concentrate the rays of light in the same way.

THE so-called "Bible" shown on No. i. is made of tin, lacquered black. When held by the handle it looks very like a church service Bible.

No. ii. shows its real purpose. When opened out it forms a very neat lantern with which the apprentice could light his master and mistress back to their dwelling on a dark Sabbath afternoon or evening.

No. iii. shows the lid half open. It is perforated to allow the smoke to escape. When I procured it there was still a portion of a small wax candle in one corner. An open door at the back will also be seen,

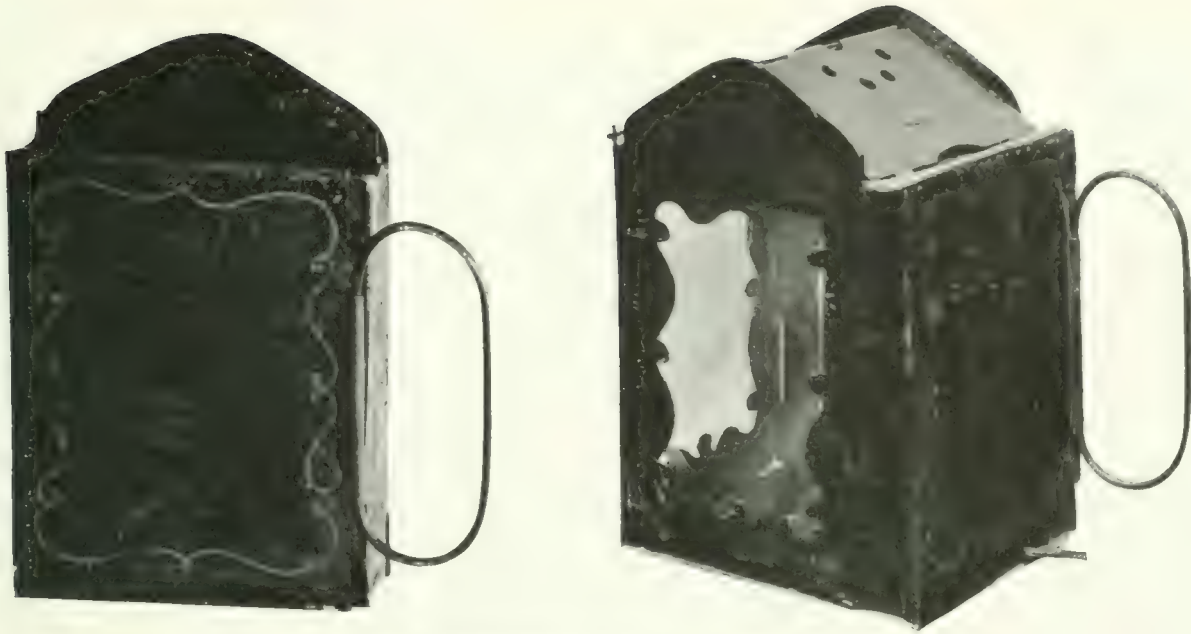


LACE MAKERS' STOOL

which provides accommodation for flint and steel or other light-producing apparatus. The front and two side windows are covered with talc. Though small it would give a very effective light. When open it measures 5 in. by 3½ in. by 3 in.; when closed 4 in. by 3 in. by ¾ in. It is most skilfully designed and manufactured.—
MABERLY PHILLIPS, F.S.A.

THE Hallingdal is an extensive district in Southern Norway, embracing not only the Doorway of Flaa Church, Hallingdal itself, but all the lesser valleys and coombes which pierce the surrounding mountains. It long continued one of the most inaccessible parts of the country, and remained but little affected by modern innovations, so that many of the ancient semi-pagan customs lingered on until recent times, as, for instance, the wild *Hallingdans*, with its weird musical accompaniment, which not unfrequently resulted in a

bloody "girdle fight," such as is represented by Molin's famous bronze group of the Bältespännare, standing before the National Museum at Stockholm. With the old customs there also survived in these isolated valleys, until quite recently, many of the picturesque Norwegian costumes, curious furniture and wooden tankards, as well as ancient timber farmhouses and churches. Among these buildings there was a great deal of carved work covered with scenes from the Eddiac songs, which must have belonged to structures of a pre-Christian period, proving by their long use the remarkable durability of wood-work. About the middle of the last century a great change took place; the valleys were opened up to civilisation, as represented by the modern "tripper," the abounding curiosities were sold, and perhaps replaced by worthless imitations to be sold again, and, worse than all, many of the old churches were demolished and their remarkable carvings sent to replenish the museums of Christiania and Copenhagen. Such was the fate of the church of Flaa, a little village on the Hallingdals river, near the point where it falls into the Kröder



NOs. I. AND II.—APPRENTICES' BIBLE OPEN AND CLOSED

lake; it was pulled down in 1854, and its *disjecta membra* have to be looked for at Christiania. The doorway which we illustrate is one of these. Unfortunately only the front of the door-frame remains; the return jambs, no doubt as richly carved, are missing. The work is executed in the local pine-wood, and the ornamentation consists of those extraordinary combinations of interlacing bands curved eccentrically

one within another with lacertine terminations, to be found in all this class of wood-carving, as well as in Irish and Celtic manuscripts. Although no Christian symbols are to be found on it, it belongs to the post-pagan period, and was no doubt made for Flaa church, perhaps at the end of the eleventh century; and it owes, in part, its remarkable preservation to the red paint with which it was originally coated.



NO. III.—APPRENTICES' BIBLE, WITH LID HALF OPEN

The Cancelli of Salerno Cathedral

SALERNO CATHEDRAL, built by Robert Guiscard and consecrated by Hildebrand in 1085, still contains a vast store of ecclesiastical furniture which for magnificence and extent is scarcely to be rivalled in Italy, and that in spite of a tasteless and devastating modernization which the building underwent early in the eighteenth century. The entrance to the church from the atrium still retains the ancient bronze doors made at Constantinople, and the great marble ambones, with their screens and staircases, stand, but little altered, in their original positions on either side of the nave; while within the choir-screens are a profusion of rich objects, such as the stalls of walnut intarsia, marble pavements, candlesticks of rare porphyry, a great marble throne, and the cancelli which we illustrate. In the beautiful

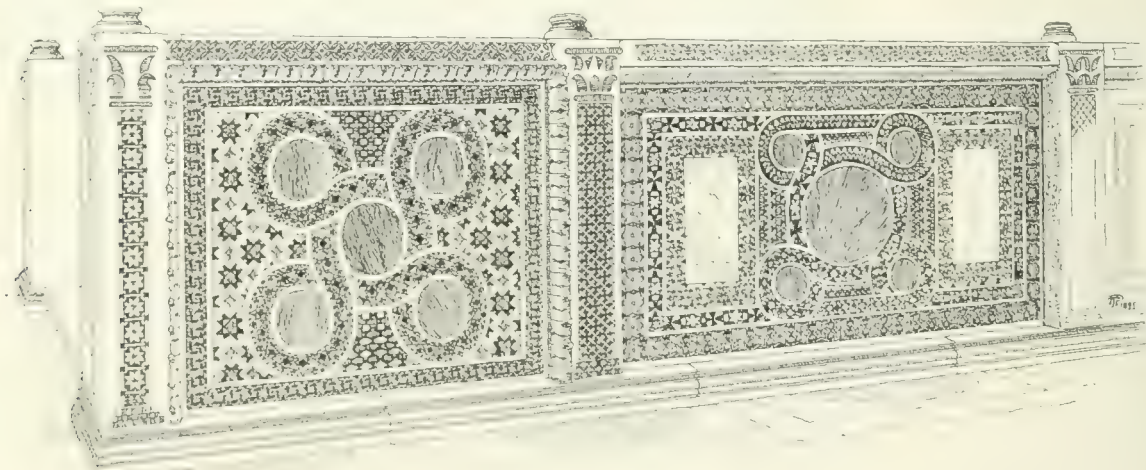


DOORWAY OF FLAA CHURCH, HALLINGDAL

the church and atrium, and still occupied as tombs, is one of the finest collections of Roman and early Christian sarcophagi to be found outside the National Museums. The enormous quantity of precious marbles lavished on these decorations was due mainly to the Norman raid on Rome of 1084, whence was brought not only the beautiful columns and blocks of unworked material, but the capitals, bases, and other carvings; while great quantities of white marble may have been derived from the ruins of the neighbouring Greek city of Pæstum. Although a large part of this spoil was used for the construction of the cathedral itself, much was left over, and towards the end of the twelfth century Archbishop Romualdus had the pavements, ambones, and screens manufactured from the residue. Amongst the choice marbles so used were the four columns of black

Renaissance crypt is preserved the Byzantine ivory Palliotto presented by Guiscard, and, scattered about

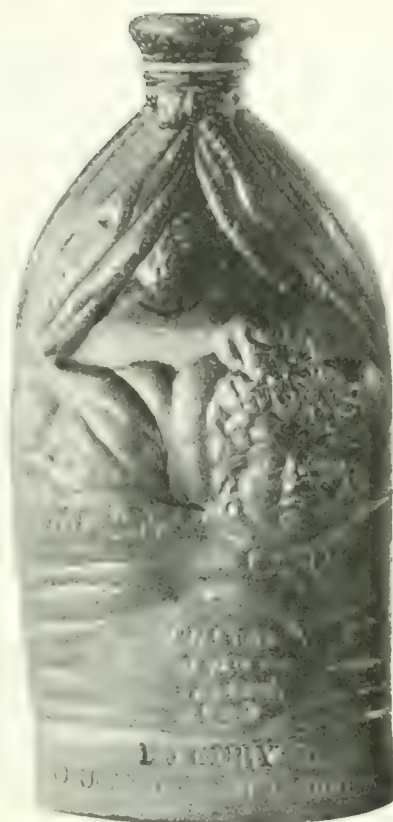
porphyry, of priceless value, from some long-forgotten Egyptian quarry, which support the Epistle Ambone,



THE CANCELLI OF SALERNO

as well as the granite columns of the Gospel Ambone, and the rare porphyry candlesticks in the choir. The cancelli shown in our drawing appear to be part of Rembrandt's work, although they have been shifted from their original position and are now placed athwart a beautiful pavement of *opus alexandrinum*, regardless of its pattern. They consist of two walls of white marble, 9 inches thick and 4 feet 6 inches high, showing at present—for they have been much altered—three panels in length, of which we have drawn two, standing on a moulded base, the top of which is level with the pavement of the sanctuary. They are covered with a rich mosaic-work of various marbles and white and gilded glass, displaying considerable Saracenic feeling, having the different borders twisted round slabs of verd'antico and porphyry. On the top of the walls, over each pier, were candlesticks or finials, but of these only some of the bases remain.

YOUR issue for July has an interesting article on "Doulton's Lambeth Wares," by J. F. Blacker. On the first illustration (No. i.) is a caudle flask. I have a similar flask,



CAUDLE FLASK

and perhaps a few particulars may be of interest. Mr. and Mrs. Caudle are represented in bed. The gentleman's side face is given, showing a bob night-cap; his better half is shown *three quarters*, with an elaborately frilled head-dress. Underneath on a scroll is "Mr. and Mrs. Caudle," and below in four lines—

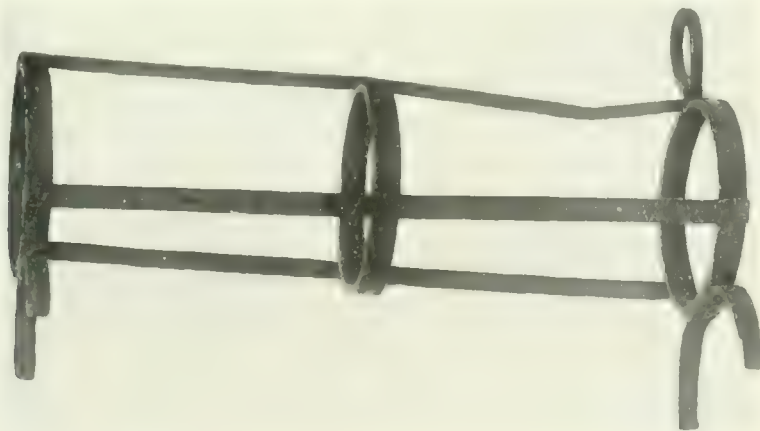
"Nag's Head, Hounsditch,
I will not go to sleep,
And be a good soul,
Nag's Head, Hounsditch."

Along the rim of the flask is "P. J. Lury, Wine and Spirit Merchant." On the other side is the full-length portrait of a lady carrying a parasol. Over the head of the figure is "Miss Prettyman," and on the rim below, "Nag's Head, Hounsditch." Mr. and Mrs. Caudle we know, but who was Miss Prettyman?

THE pipe-burner here shown is made of Sussex iron. It is 15 inches long, 7 inches high, and 4 inches across the barrel part.

Clay Pipe-burner

In the days when nearly every smoker spent his evenings in the village ale-house, the long, white clay pipe, *alias* "churchwarden," was habitually used. Each customer expected a clean pipe every evening. This



CLAY PIPE BURNER

came rather hard upon mine host, "John Boniface." To meet the demand and save the expense of new pipes, after closing-time he gathered all the "churchwardens" that had been used, placed them lengthways in the pipe-burner, and then plunged them into a wood fire. In due time all the old used pipes were restored to their pristine beauty, and were on the next evening handed round as brand-new pipes.

We are told that "what the eye does not see the heart does not grieve"; in the same way, I presume, what the smoker did not see did not grieve him. I fancy the briarwood pipe and ubiquitous cigarette have killed the churchwarden and put the pipe-burner on the shelf.

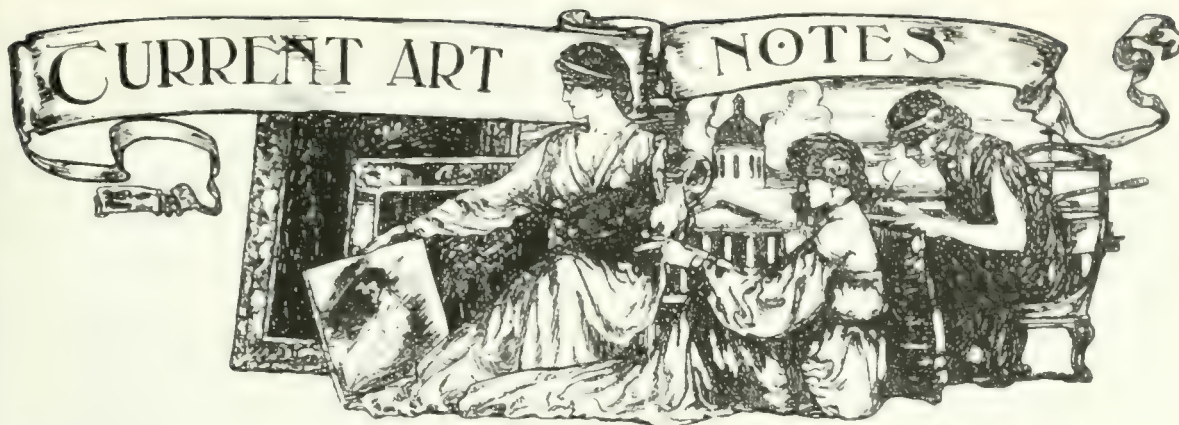
THOUGH Francis Wheatley is best known to posterity by his celebrated series of *The Cries of London*, he produced a large number of works which rivalled the *Cries* in technical merit. It may be remembered, as a proof of the contemporary esteem of the artist, that he was elected Associate of the Royal Academy in preference to Lawrence, though the latter was backed by the powerful influence of George III. The *Little Shepherdess* is from a typical water-colour by the artist, charming in its feeling and sentiment if not too certain in its draughtsmanship. Of Raeburn's merits as an artist there is little occasion to write, as his reputation is now secure against the whim of fashion. His portrait of *Miss de Vismes, afterwards Lady Murray*, which is in the collection of the Earl of Mansfield, attracted great attention at the Glasgow International Exhibition, 1908, the first time it appears to have been publicly exhibited. The two plates, *Miss Stephenson* and *Miss Cumberland*, are from proof engravings respectively by W. Dickenson, after the Rev. M. W. Peters, R.A., and J. R. Smith, after Romney. These and other plates by the same engravers in this collection will be treated upon in an early number of THE CONNOISSEUR. Another illustration from an engraving is the *Ralph John Lambton, Esq., his horse, Undertaker, and hounds*, which was mezzotinted by Charles Turner after the picture by James Ward. Ward intended that the plate should have been engraved by his brother, and

complained somewhat bitterly that Turner obtained the work from the latter by means of a trick. The plate proved most successful, and numerous reprints—some of them closely approximating to the early copies—have been struck from it. The *Portrait of a Woman*, by Primaticcio, is one of the few known works of this scarce artist, and the portraits in miniature of *Napoleon* and *Marie Louise* are reproduced from an engraving in colour by Noël Bertrand, who flourished in the first quarter of the last century.

Books Received

- An Artist in Egypt*, by Walter Tyndale, R.I., £1 net; *The Fables of Æsop*, illustrated in colour by E. J. Detmold, 15s. net; *With Rod and Gun*, by E. D. Caning, illustrated in colour by G. Denholm Armour, 10s. 6d. net; *Peter Pan in Kensington Gardens*, illustrated by Arthur Rackham, 15s. net; *Art*, by Auguste Rodin, by Mrs. Romilly Fedden, 16s. net. (Hodder & Stoughton.)
- The Position of Landscape in Art*, by "Cosmos," 3s. 6d. net. (George Allen.)
- Charlotte Sophie Countess Bentinck. Her Life and Times, 1715-1800*, by Mrs. Aubrey Le Blond, 2 vols., 24s. net. (Hutchinson & Co.)
- The Old Clock Book*, by N. Hudson Moore, 10s. 6d. net; *Joseph Pennell's Pictures of the Panama Canal*, 5s. net; *Epochs of Chinese and Japanese Art*, by Ernest F. Fenollosa, 2 vols., 36s. net. (W. Heinemann.)
- Pennino*, by Selwyn Brinton, M.A., 1s. 6d. net; *Chrysanthemums*, by Thomas Stevenson, 1s. 6d. net; *The Upper Gallery*, by Paul G. Konody, £1 1s. net. (T. C. and E. C. Jack.)
- The Wood Family of Burslem*, by Frank Falkner, £2 2s. net. (Chapman & Hall.)
- Antiques and Curios in our Homes*, by G. M. Vallois, 6s. net. (T. Werner Laurie.)
- The Scholar Gypsy and Thyrsis*, illustrated by W. Russell Flint, 3s. 6d. net; *Thoughts of Emperor Marcus Aurelius*, illustrated by W. Russell Flint, 10s. 6d. net; *Mary, the Mother of Jesus*, by Alice Meynell, illustrated by R. Anning Bell, 16s. net. (Philip Lee Warner.)
- Great Waka and other Japanese Fairy Tales*, by Grace James, illustrated by Warwick Goble, 5s. net. (Macmillan.)
- Arabic Spain*, by Bernhard and Ellen M. Whishaw, 10s. 6d. net. (Smith, Elder & Co.)
- Famous Paintings*, with an introduction by G. K. Chesterton, and descriptive notes, 12s. net. (Cassell.)
- Practical Cabinet-Making and Draughting*, by J. H. Rudd, 4s. 6d. net. (Benn Bros.)





**"A Lady and two Children of the Lomellini Family."
By Van Dyck**

THE *Lady and two Children of the Lomellini Family*, by Van Dyck, which we illustrate, is one of the seven pictures by the great Flemish artist that were sold out of the palace of the Cattaneo family at Genoa, unknown to the Italian Government officials, rather more than five years ago. It is the last of that group of paintings to find a purchaser, and has lately passed into the collection of Herr von Nemes, of Budapest. Ratti, who wrote of the private collections of Genoa in 1789, has left it on record that in his day there were several portraits by Van Dyck in the palazzo of Giambattista Cattaneo. That of Agostino Lomellini, at the corner of the Strada

di Sant' Agnese, then also contained many full-length pictures by the illustrious Fleming. He adds that Vincenzo Lomellini's palatial abode still retained "six

superb portraits by Vandik"; of these three were half-length and three full-length pictures, while in an adjoining room were four other half-lengths "by the said Vandik." When also it is recalled that the Marchese Luigi Lomellini was as late as 1830 the fortunate owner of the imposing portrait group of his ancestors that is now one of the proud possessions of the National Gallery of Scotland, it becomes difficult to realise the extent of Van Dyck's artistic achievement in the city justly known by the epithet of "La Superba."

A cursory glance through the laborious compilation of Litta and a consultation of the works of those who have



A LADY AND TWO CHILDREN OF THE LOMELLINI FAMILY BY VAN DYCK

written with authority on the noble families of Genoese territory fails to assist the present writer in his attempt to identify the figures here portrayed with such virility of characterisation. Nor is it clear whether the family portraits of the Lomellini passed to the Cattaneo by purchase or inheritance. Such enquiry is, however, unnecessary in the present case, as it is, after all, the picture itself that counts; but it is fairly obvious that the lady in the group here reproduced is younger than in the Edinburgh canvas, which is also slightly larger. The former may have been painted about 1624, and the latter three years later.

The National Gallery, it will be recalled, acquired in 1907 the *Marchese Giovanni Battista Cattaneo* and his *Marchesa* from Messrs. P. and D. Colnaghi for £27,000, the vendors contributing £2,000 towards the purchase-money. Subsequently Mr. H. C. Frick, of Pittsburg, acquired the *Marchesa Giovanna Cattaneo*, while Mr. P. A. B. Widener, of Philadelphia, became possessed of the *Filippo Cattaneo*, the *Clelia Cattaneo*, and the magnificently imposing *Elena Grimaldi, wife of Niccolò Cattaneo, accompanied by a negro holding a parasol over her head*.

It seems to have been generally overlooked that Alphonsus V. of Aragon possessed, as Bartolommeo Facio tells us in his *Liber de Viris Illustribus* of 1454, a triptych, now lost, by John van Eyck, representing the *Annunciation, Saint John the Baptist and Saint Jerome*, and having on the shutters the figures of Giovanni Battista Lomellini and his wife Jeronima. That work was, of course, executed nearly two hundred years earlier for a member of the same family that afterwards employed Van Dyck.

It is by the courtesy of Messrs. Knoedler that we are able to reproduce the fine picture lately acquired by Herr von Nemes.—M. W. BROCKWELL.

IN Scotland the autumn is usually a dull time for frequenters of picture galleries, but this year it was enlivened by two interesting shows, the one at Messrs. Doig, Wilson and Wheatley's, and the other at the Edinburgh: Two Small Exhibitions Scottish Gallery. The nucleus of the former consisted of pen-drawings by Mr. Hanslip Fletcher, a young artist, yet one of considerable promise. Most of his subjects are town scenes, and he does these rather in the style of Sir Seymour Haden's etchings, using shading and modelling but sparsely, and depending instead on a hard, fine line. And it is remarkable how adequate this difficult medium is in his hands, for in many of his drawings atmospheric effects are rendered in a quite convincing and satisfying manner. Among paintings at the exhibition a really notable one was *Kirkcudbright*, by Mr. W. S. MacGeorge, an early morning scene, full of delicate half-tints; and passing to the Scottish Gallery, here the best thing was a characteristic sea-piece by Mr. MacTaggart; while Mr. Lawton Wingate was seen to advantage in a picture of a moorland fringed with trees, the diverse greens of the latter, and the mauve of the heather, forming a harmony of singular charm. Another

item of worth was a still-life by Mr. S. J. Peploe, done on the Fauvist principle at present regnant among the younger Parisian artists—that is to say, with each separate article boldly outlined by a colour wholly different from its own, a shade calculated to intensify the brilliance of the one it surrounds—while further things of note were two seascapes by Mr. Campbell Noble, and a study of a dog by Mr. William Walls, this last being one of the ablest pictures its artist has ever done, the face having just that plaintive expression which, so often noticeable in dogs, has withal been missed as a rule by the bulk of animal painters. As regards the monochrome section, this contained some good etchings by Mr. M. A. J. Bauer, yet unquestionably the dominating man was Mr. Frank Brangwyn, R.A. Like every other master, he of course varies in excellence, yet he is one of those rare men who never produce a single thing which is not interesting and even arresting. And the various etchings which he exhibited were no exception to this rule, all of them being marked by that Rembrandtesque merit, the able distribution of high lights; and one of them, *The Storm*, being full of the strange romance of wild scenery—that romance which, though figuring in much literature and music, has seldom been successfully embodied in the graphic arts save by Turner and Goya.

IN considering a new phase of art the questions naturally present themselves—does it not picture hitherto unrecorded aspects of nature, present fresh ideals of beauty, or awaken emotions which works conceived on older lines fail to arouse? The second Post-Impressionist Exhibition now being held at the Grafton Gallery represents a phase, or rather phases of art, which, if not entirely new, are still so novel, that no less than three essays by Messrs. Clive Bell, Roger Fry, and Count Boris von Anrep are prefaced to the catalogue to explain their aims and excellencies.

The contents of the exhibition may be divided into three schools—the Post-Impressionist, the Impressionist, and the Symbolic. Those belonging to the first can be left in the capable hands of the writers already mentioned; to them they appear as works of art of a high order; to the writer they appear as pieces of unmitigated foolishness. When such a gulf of difference exists it is impossible to bridge it; but it would be easy to set the rival theories to the test. If, as the three essayists appear to suggest, advanced works like those of Messrs. Wyndham Lewis and Pablo Picasso are “images which by the clearness of their logical structure, and by their closely-knit unity of texture . . . appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities,” aiming “not at illusion, but at reality”—if such works do such things, why not exhibit a few representative examples without any clue to their meaning and title, and see if the artists’ “passionate attempts to express profound emotion” results in any portion of the emotion being transferred to the spectators. Mr. Wyndham Lewis’s *Mother and*



MARIE LOUISE,
Empress des Français.
Reine de Naples.

1805



NAPOLEON LE GRAND,
Empereur des Français.
Roi de Hollande.

1805

Child, where maternity is represented by what appears to be a complicated architectural diagram set forth in colours, would be a good specimen to include; some of M. Picasso's would have to be omitted, as he affords a clue to his subject by the very obvious expedient of printing a portion of the title in large letters in the centre of the canvas. If there is any transference of emotion

into the tantalizing incoherence of Matisse—tantalizing because every now and then there is a ray of light, his work attains a great attainment. *Le Dauphin*, a huge panel designed for a decoration in Prince Tschoukine's Palace at Moscow, shows in parts a superb flow of line, from the contemplation of which one is distracted by unwithstandable confusion of form, and a sense of



FRANCESCO DA SANGALLO BY HIMSELF 1551
FROM A CAST AT THE MEDICI SOCIETY GALLERIES, GRAFTON STREET, W.

from artist to spectator through the medium of such works, judging from the sounds emanating from the spectators during the private view, they must have been originally conceived under circumstances of side-splitting mirth.

The contemplation of such eccentricities must not blind the visitor to the high merit of much of the less extreme work in the exhibition: Cézanne, for instance. It is difficult to see why this artist should be used as a stalking-horse for the sins of advanced Post-Impressionism, as his typical pictures here possess little or no affinity with the latter. *Le Dauphin* is an elaborate and crowded composition, spaced out with the nicety of a Persian carpet, and, though decorative in its feeling, containing a greater wealth of initiative detail than many a picture by a modern academician. *Genervilliers*, a crisp, succinct record of some houses on a hill-crest, with the details of their architecture and the fall of light and shadow on their walls, all plainly set out, is a frank piece of selective realism; while *Les Moissonneurs*, with its formal and archaic composition, is less a leap into the future than a set-back into Italian fifteenth-century work. From the sedate rationalism of Cézanne one descends

into the tantalizing incoherence of Matisse—tantalizing because every now and then there is a ray of light, his work attains a great attainment. *Le Dauphin*, a huge panel designed for a decoration in Prince Tschoukine's Palace at Moscow, shows in parts a superb flow of line, from the contemplation of which one is distracted by unwithstandable confusion of form, and a sense of other emotion than disgust. It is as though a pianist interspersed a ravishing harmony with ear-splitting discords. The effect, it may be urged, is heightened by the contrast; but this is not so, any more than the sweetness of a spoonful of sugar would be enhanced by the introduction of an overwhelming proportion of Epsom salts. By the same artist are some clever but perverted studies of life, and a large number of pictures, whose chief merit—a failing from the extreme Post-Impressionist standpoint—is that they rudely convey the semblances of the things they represent. Matisse may be classed as an Impressionist artist, whose failure to realise his conceptions by orthodox means has caused him to adopt ones of a wildly heterodox nature, with disastrous results. The most able of the English artists represented are still shivering on the brink of heterodoxy, unable to divest themselves of all the results of their previous training and plunge boldly in, but careful to introduce some Post-Impressionist feature in their work to show, if they have not been immersed in the doctrines of the new cult, they have yet received a sprinkling. The picture of *Newington House*, by Mr. Roger Fry, may be cited as an instance of this. What message the artist

intended to convey is immaterial, as, judging from Mr. Clive Bell's dissertation on the subject, it is probably widely different from the impression one receives. Mr. Bell states that the most important qualities in the work "are quite independent of place or time, or a particular civilisation or point of view." The work showed an old-fashioned house, fronted by a wide-spreading lawn partly shaded with umbrageous trees. One knows many such houses and gardens, imbued with that feeling of well-ordered repose and tranquil enjoyment almost peculiar to England. To me the charm of the picture lies almost wholly in the perfection with which this feeling is transferred to canvas; take away the considerations of place, time, and particular civilisation, and nothing of value remains. Only one incongruous element is introduced in the work, and that is the treatment of the foliage in the foreground. In this Post-Impressionist ideals have been introduced, and the result is a heavy conventional mass which recalls a drop in a toy theatre, and, so far as it affects the scene, makes it appear artificial. Mr. Stanley Spenser is another artist who might do excellent work if he would discard the artificial conventions of Post-Impressionism: his *John Donne arriving in Heaven* shows conviction, a fine sense of colour, and a feeling for composition. It needs all these qualities, however, to prevent the spectator from feeling that the subject is a representation of some clumsily-modelled marionettes.

Mr. F. Duncan Grant never wholly loses his charm of colour in his several examples, one of which, *Pamelia*, is both graceful and well modelled. The portrait of *Madame Puy*, by M. Jean Puy, a composition with a shady arbour in the foreground, backed by a sun-swept garden, is summarily rendered, but truthful and by no means unpleasing, and M. Maurice Asselin's *Anticoli* is a piece of direct and effective work. Some of the most original pictures in the exhibition are contributed by Russian artists, many of their contributions recalling in their deep mystical feeling and intense though enigmatical utterance the works of William Blake. Such compositions as *The Knight*, by Chourlianis, showing a great city rising tier upon tier beyond the sides of a deep abyss, over which is leaping the spirit-form of an armed man on horseback, hardly admit of literal interpretation. Like the gigantic images pictured in the *Apocalypse*, their signification varies according to the ideas and necessities of the interpreter. All that is required of them is that they shall be conceived in beautiful form, and with sufficient coherence to arrest the imagination of the spectator and allow him to weave their mystical utterance into harmony with his own thoughts. To the same class belong M. Nicholas Roerich's *Sacred City* and the fine *Rex* by Chourlianis. Of an altogether different order is M. Chabaud's *Chemins dans la Montagnette*, a vivid impression of a railway line as it might be seen from the back of a receding train, with the gleaming steel rails forcing themselves on one's notice, and subordinating into comparative insignificance all the details of the bordering landscape. M. Albert Marquet is represented by a slight but clever study of *Femme au "Rocking Chair"* and *Le nu à contre-jour*, a

fine example of intelligent simplification, the figure being drawn with thorough understanding, and nothing omitted that would add to the beauty of its superbly expressed form.

THE prevailing effect of the new Grosvenor Gallery is one of restfulness. Theoretically there is nothing to account for this. The components of the interior colour-scheme, when catalogued in black and white, sound positively garish. The hangings are of a rich crimson, the carpets of greenish-blue velvet pile, the woodwork of white and gold, and the couches covered with variously hued materials; yet by some deft alchemy these manifold colours have been combined together into a rich and sedate harmony. The hanging of the pictures, too, has been managed with consummate skill, and it may be safely said that few of the works shown have ever looked better than in their present surroundings.

The exhibition is catholic in its scope, including examples of practically all the sane phases of current art. Following the works in catalogue order, one finds Mr. Grosvenor Thomas represented by a couple of small landscapes, both sweet and tender in tone, the one modestly labelled *Sketch at St. Margaret's Bay* being, according to modern ideas, a perfectly finished picture. Mr. Gerard Chowne is seen at his best in his *Roses and Carnations*, the effect being more restful and harmonious than that of the more vividly painted *Spring Flowers*. The latter is one of those pictures which appear to stand out from the wall—a somewhat doubtful virtue, though one much bepraised by the present generation of critics. Another picture which is also distinguished by this quality is Miss Evelyn Cheston's vivid though chaotic *Early Summer*, which loses by having no avenue of escape for the eye through the tangled mass of green vegetation which constitutes the foreground. The *Portrait of an Officer*, by Mr. John Lavery, merits the epithet of "distinguished"; the head of the subject is full of character, and though attired in the gorgeous uniform of the Horse Guards, he is not—as is too often the case—overpowered by the splendour of his apparel. The manner in which the brilliant colours of the latter have been harmonised without any falsification of tone is a masterpiece of art. In this and his other portrait, *Lady Norah Brassey*, Mr. Lavery has followed his usual custom of having a simple dark background. Certainly in the lady's case he could have no better setting for the beautiful and superbly characterised head, which needs no external adjunct to awaken the spectator's admiration; but the style has its disadvantages. Now it is the fashion to have every valuable work of art glazed, the dark background converting the glass in front into an admirable mirror, so that it is almost impossible in certain lights to see the picture itself. Another striking portrait is that of *Miss Doris Marshall*, by Mr. G. S. Price; in this, however, the artist has cultivated strength rather than refinement, and though a virile and well-coloured piece of work, it can hardly be counted a sympathetic likeness. Mr. W. G. Von Glehn's *The Garden Window*

may also be included within the category of portraiture, representing as it does a pretty girl in a garden, backed by some flowering plants. The quality of Mr. Von Glehn's brushwork is above reproach; he sets down, with a dexterity almost rivalling that of Mr. Sargent, the exact texture and colour of flesh, drapery and still-life. In this very dexterity, however, there is a danger, for one feels that in his exemplification of it he is apt to give too much prominence to the secondary features of his picture, diffusing the interest all over the canvas instead of concentrating it on the essential feature. The *Portrait of an anonymous Lady*, by Mr. Maurice Greiffenhagen, is a fine piece of colouration, the artist giving value to the brilliant carnations in the face by an arrangement of varied tones of blue in the background. Mr. Charles Shannon's autobiographic portrait is a refined and interesting presentment, very atmospheric and subtly delicate in its colour. It would, however, have been more effective with greater virility of treatment. Other portraits that should be mentioned are Mr. John da Costa's *Mrs. Carle Perkins* and Mr. Alfred Heywood's *Portrait of a Poetess*.

Resuming once more the order of the catalogue, one finds in Mr. H. Hughes-Stanton's *Fort St. Andre, Villeneuve les Avignon*, one of the most noble landscapes in the exhibition. There is always a sense of completeness about this artist's work, a feeling that he does not select his subjects promiscuously from nature, reproducing merely the ephemeral aspect of the moment, but arranges his theme so that the scene depicted shall be shown at the moment when colouration, atmospheric conditions, and the fall of light and shadow all combine in harmonic unison. The picture happily exemplifies this rare quality, and attains a classical dignity of feeling which is seldom found in modern work. Mr. Oliver Hall's two landscapes show a fine feeling for line and tone, though the colour is somewhat monotonous. *The Sands*, by Mr. W. W. Russell, may be described as a "W. P. Frith" translated into modern art. Mr. Russell gives us the details of present-day life with equal exactitude as the painter of the Victorian era; his bare-legged children, the style of their clothes, and even a twentieth-century bassinette, are set down with a scrupulous fidelity which will make the picture a valuable record to a future historian of the period. The artist has done this, however, without any sacrifice of tone or atmosphere, and his work forms a homogeneous whole. Mr. Philip Connard shows his usual feeling for bright—almost virulent—colour, though, owing to the consummate skill with which he handles the primary hues, he can venture on effects which in less capable hands would only create discord. In his *Woodland* the splash of the sunlight on the vivid green foliage is rendered with a strength and directness which inspires conviction. Mr. Glyn Philpot's *Sicilian Actor* is conceived in one of his favourite colour-harmonies, yellow being the predominant hue. It is, however, somewhat artificial in its effect, and lacks the impressiveness which the scale of the subject and its treatment demands. *The Path by the River* is a characteristic work of Mr. A. D. Peppercorn, strong in its

colouring, and true to its theme. The artist has chosen a most apt and simple composition, and Mr. Peppercorn, of the most successful of the modern school, has placed his subject in perspective. The subject is a landscape of the extreme—a long, low-topped hill, backed by a luminous evening sky, and with a sheet of reed-studded water in front. Out of this elementary theme the artist has produced a picture of great subtlety in its handling, and of fine line and brushwork. The figure of a woman, or, rather, a child, Mr. W. Oppen's *The Idle Wait*, on that appearance looks thin and slight in its handling, an effect which is greatly suggested by the greyish-white coat of the figure being almost the same tone as the background. A closer inspection of the picture, however, reveals that much thought has been bestowed upon the soft curvatures of the flesh, the bright eyelids and brows of the hair, and the delicate but vivid blue of the hat, being combined by the artist into a beautiful colour-scheme, while the face is perfectly modelled. In *Eggs* Mr. H. M. Livens has adopted much the same tone for his background, but though his picture is a superb piece of atmospheric still-life painting, the interest of the theme is hardly sufficient for the size of the canvas. Mr. Douglas Robinson's *Sleeping Woman* is a lightly handled and well-modelled study from the nude; and some clever tinted drawings on the same motive are contributed by Mr. F. Derwent Wood.

Of all the pictures in the exhibition, perhaps the one that lingers most securely in the memory is *The Coming of Spring*, by Mr. Charles Sims, here seen to the best advantage. He, more than any of his competitors, can tread with sure foot the realms of painting. His visions are not clothed in forms whose mundane substance weighs them to the earth, but set down with an elusive charm, perfectly tangible yet tantalizingly remote, so that his pictures always suggest a higher beauty than any they incorporate. He shows us Spring and a train of gambolling children invading a landscape still invested with the sober russet and purple of Winter, the flowers and grasses springing to life under the touch of their feet. Their forms are beautifully rendered, yet so delicately and slightly that they seem like aerial visions merging into the landscape, the spirit-natures of the flowers and greenery of Springtide.

Few artists achieve the measure of their appreciation. The many are compelled by public demand to supply what they know they can do well, and die without ever having leisure to discover what they can do best. Such might have been the fate of Constable had he lacked the means to relinquish portraiture; and such was more nearly the fate of Henry George Moon—a painter of less distinction but possessing the same genuine appreciation for nature, more especially for nature as shown in the breezy skies and verdant scenery of his native land. Moon was originally

Pictures by the late Henry G. Moon, and Water-Colours by T. Stirling Lee and H. Dawson Barkas (Fine Art Society)

brought up as a solicitor, working at what must have been an uncongenial task to support his mother and family. When he ventured, after some years, to take his freedom, it was only partial, for he seems to have been continuously employed in making drawings of rare flowers and orchids for publications, a work which he performed with much refinement and artistic ability, but in which—judging from the examples shown at the galleries of the Fine Art Society, 148, New Bond Street—he never attained full scope for his powers. It is in his oil pictures contained in the same exhibition that he is seen at his best. These were entirely the product of the last years of his life, and it seems probable that if he had had time to fully develop this phase of his art, he might have become one of the greatest of our landscape painters. Sir Frank Short, in an excellent introductory note preface to the catalogue, points out that in his earlier landscapes, which were executed in water-colour, he achieved “broad and luminous schemes of colour with something of Corot in their feeling and with perhaps a closer rendering of the form.” There is much of this feeling still to be seen in his oil-work, but with it he has incorporated an individuality entirely his own, and instead of largely limiting his observation to one phase of nature, as in the case of Corot, he has painted her in many moods, and always with the same conviction and intuitive sincerity. There is a fine breadth about all his work, a sense of atmosphere and a delightful feeling for cool, limpid colour. One would like to hope that an example by this gifted artist might be secured for the National Gallery of British Art.

In the same gallery there were shown a small collection of water-colours by Mr. T. Stirling Lee, which showed in their virile and succinct handling something of the feeling of De Windt in the broader phases of his art. Mr. H. Dawson Barkas was represented by a clever series of drawings of English pleasure resorts, many of which showed a delightful sense of colour and tone. Other examples, however, were a little thin in their effect, and showed an over-partiality for the same prevailing scheme of colour.

A SEARCHER into the primary origin of changes of fashion might find in the substitution of gas for candle light the cause of the deterioration of our glass-ware during the middle period of the nineteenth century. Glass, more than any other article of civilised use, is dependent on its surroundings for the proper exhibition of its beauty. Set on the fair white napery of a dinner-table, and reflecting and transmitting through its polished transparencies the gleams of the lights among which it is placed, it at once takes its place as a principal ornament; but let the venue of the lights be changed and—as in the case of gas—placed high above the table, half the beauty of the glass-ware is lost, and it sinks into the position of a mere object of utility. The Victorian makers unwisely tried to embellish their glass-ware by the addition of unmeaning ornaments, discarding the old

chaste forms in favour of new and often tasteless shapes, designed more to show the capabilities of the glass-maker than the beauty of the ware. From this deterioration of taste the efforts of the modern glass-maker are just beginning to rescue us. Nowhere is the improvement better shown than in the showrooms of some of the older makers. A typical instance is afforded by the display now on view at Messrs. Osler's (100, Oxford Street), a firm who, having been among the leading manufacturers for over a century, can show wares from their own works illustrating the fine period of glass, that of its decline, and of the modern renaissance. The latter phase, to everyone save the collector of old pieces, is perhaps the most interesting. The best designs are still either the reproductions of the old or ones closely based on them, and among these one can find an astonishing variety of pieces all distinguished by comeliness of form and beauty of workmanship. One can indulge in posthumous disloyalty to the House of Hanover by securing reproductions of the quaint but always delightfully shaped Jacobite glasses bedecked with enigmatical mottoes spun in the glass, whose possession a couple of centuries ago might have brought the owner under the suspicion of high treason. Elsewhere are glittering chandeliers hung with chains and pendants of prismatic lights, each cut with many facets like a diamond, and, diamond like, scintillating with reflected lustre; decanters conceived in the shapely forms that pleased the taste of our wine-loving great-grandfathers; tumblers with their tip-tilted rims, and hundreds of other pieces bearing the semblances of ones pictured on many an old canvas and described on the pages of many a favourite writer. Among some specimens, whose style is of a later date than the bulk of the work, are glass candlesticks of the fashion of the beginning of the nineteenth century and candelabra of the same period. Simple and dignified in form, these pieces recall the best traditions of the pure classical feeling which, made popular by the genius of the brothers Adam, permeated the architecture, furniture, and ceramic art of England during the era of the Regency.

SOMETHING of the barbaric splendour of the East is to be found in the bold and picturesque designs of old Bokhara needlework. These are generally worked in silk of magnificent hues, filled in with a smaller arabesque pattern of tracery, the groundwork being of a heavy native linen-like fabric of cream shade. There is now on view in the furniture department of Messrs. John Barker and Co., Ltd. (Kensington) a fine collection of these old pieces of various sizes and shapes. Their original vivid colouration having been toned down into exquisite nuances by the mellowing influence of age, they form beautiful pieces of decoration which can be used for adornment of the home. Many of the pieces, however, are of such fine quality that they are worthy of the attention of the collector, without regard to utilitarian purposes.

At the Galleries of the Medici Society (7, Grafton Street, W.) were to be seen an interesting collection of casts of portrait medals of Italian artists of the Renaissance, dating from the first half of the fifteenth century to the earlier part of the

Portrait Medals of the Italian Renaissance

seventeenth. These reproductions were exceptionally well done, and as many of the originals are practically inaccessible, they offered a unique opportunity for studying the physiognomy of many of the best-known personages of the period. These works may be regarded as the equivalent of the eighteenth-century miniature, and the examples shown displayed the high attainments of the Italian medallists in realising the likenesses and characterisations of their sitters, and at the same time offending against none of the canons of the medallist's art. Among the most interesting portraits shown were those of *Michelangelo*, by Leone Leoni; *Gentile Bellini*, by Vettor Gambello; *Francesco da Sangallo*, by himself; *Jacopo Tatti*, by Lodovico Leoni; that ever-popular gossip, *Giorgio Vasari*; *Leone Battista Alberti* and *Titian*.

THAT needlework is an art as well as a craft—and an art which in more leisured ages attained a high level of technical accomplishment—is a fact which, to-day, is apt to be forgotten. To be reminded of it one need not go further than that excellent institution, the Royal School of Art Needlework (Exhibition Road, South Kensington), where old and modern work can be seen side by side. The specimens of the former, if they do not include examples of the now almost priceless work of the dark ages, when almost the sole occupation of high-born ladies was to create glowing phantasies of colour and form with their busy needles, include work of almost every other period—ornate Elizabethan embroideries; quaint Jacobean pictures; seventeenth-century tapestries; gorgeously hued Oriental work; and even modest samplers, scarcely yet a century old—specimens of great interest to collectors, and to be obtainable without extortionate ransom. But the interesting point is that all these specimens of varied styles and periods can be, and are, duplicated by workers at the College, so that even the most sumptuous piece of woven tapestry can be so exactly matched that, beyond the greater freshness of the colouration and the better state of preservation of the fabric, there is no apparent difference. Much of the skill necessary to achieve such perfect imitations is gained through the knowledge acquired during the repairs of old work, for priceless specimens, many in a seemingly deplorable condition, are sent to the school from all quarters for renovation. Of modern work there are countless specimens to be seen, ranging from the ornate and elaborate designs of Burne-Jones, gorgeous ecclesiastical vestments and royal and regimental standards, down to trifling adornments of a lady's boudoir. The school, which is practically self-supporting, is doing a great work in the cause of art in reviving and maintaining the

highest former standards of design and craftsmanship. Its performances deserve to be far more widely known, for there must be many who cannot afford to have fine specimens of old needlework for the adornment of their homes who would be glad to secure beautiful applications. With the old needlework are included many interesting specimens of old furniture; for the upholstering of furniture in its more elaborate forms comes within the venue of the school.

Brighton Public Art Galleries Autumn Exhibition

THE autumn exhibition of pictures at the Brighton Public Art Galleries, opened by the Mayor, Ald. C. Thomas-Stanford, J.P., in the first week in October, will remain open until the 31st of December.

Pottery and Glass Trades Benevolent Institution

THE Earl of Harrowby will preside, and Mr. Minton Goode be in the vice-chair, at this year's festival dinner of the Pottery and Glass Trades Benevolent Institution, to be held in London at the Whitehall Rooms, Hotel Metropole, on the 19th November.

THE autumn exhibition of modern art at the Walker Art Gallery, Liverpool, is especially representative of the work of continental artists, amongst which are included examples by leading Danish artists. In the department of pastels many items have been contributed by members of the Pastel Society, there are special exhibits from the Royal Society of Miniature Painters, and black and white art is also well represented.

THE official opening of the Ecclesiastical Art Exhibition took place on Saturday, September 28th. Lord Middlesbrough formally opened it, the Mayor of Middlesbrough being in the chair. A reference to the Loan Catalogue shows that the collection is of more than usual interest. In previous years the Loan Collection has had the honour of receiving contributions from H.M. King Edward and His Majesty King George, and this year H.R.H. The Prince of Wales has graciously sent the Insignia of his Investiture as Prince of Wales. The Collection also includes loans from His Grace the Archbishop of York (who lends his Primatial Cross, presented by over 40,000 members of the Church of England Men's Society), and the Mayors and Corporations of Middlesbrough, and Richmond, Yorks.

The President and Committee of the Congress lend the Congress Banner; and the librarian of the Middlesbrough Public Library has made a selection of rare and interesting Bibles for the occasion.

One of the special features of the Loan Collection is the exhibition of Church plate bearing the assay marks

of York and Hull. In this beautiful collection of Church plate may be mentioned a chalice belonging to Goathland Church. This is one of the oldest chalices at present in use in the English Church, and is dated about 1450. Other old chalices are from Todwick Church, 1684; Adwick Church, 1579. A good Elizabethan chalice comes from Ingleby Arncliffe, bearing the date-letter of 1570. From Barmby Moor is exhibited a chalice dated 1698, while from All Hallows, North Street, York, comes a chalice dated 1631. Other chalices emanate from the Yorkshire parishes of Brantingham, Cottingham, Giggleswick-in-Craven (a typical Commonwealth piece), and St. Mary, Bishophill, York (a straight-sided, square-shaped bowl, with leaf pattern of peculiar design). A chalice from Holy Trinity, Hull, is one of the earliest bearing the Hull marks.

Other fine plate comes from Stockton-on-Tees, Redcar, and a rare old chalice is that of Old Hutton, Westmorland, bearing no mark, but from its resemblance to the better-known Nettlecombe chalice, is thought to date about 1460.

In addition to Church plate, there is a good display of embroidery—both new and old—including an ancient stole of the early sixteenth century, from the Rev. C. V. Collier, and a banner worked for the Cathedral Church of Adelaide.

An interesting manuscript on vellum comes from the Rev. F. C. L. Macgregor Greer, and also one from the Rev. M. C. F. Morris, who sends a MS. of the fifteenth century from the Monastery of St. Lawrence, near Liege, Belgium. Mr. Joseph Offord lends sixteen leaves of a Coptic Lectionary, and two of a Coptic Doxology.

Some rare old books come from the Rev. F. H. Woods. Sir James Linton exhibits an Italian chasuble of the seventeenth century and a Spanish dalmatic; also a fine seventeenth-century ivory and ebony crucifix. The Rev. R. Berens sends a quantity of votive slabs from Egypt and the East, and an inscribed marble tablet from the Catacombs outside Rome bearing the names of forty martyred Christian soldiers who died in the arena from the attack of wild beasts. An exceptionally fine collection of coins, illustrative of Jewish and Bible history, is sent by the Rev. Edgar Rogers, some of them being so rare that they do not appear in any of the finest collections, and the British Museum does not possess them.

Chinese Painted Enamel

MESSRS. SPINK & SON, of 6, King Street, St. James's, are holding an exhibition of old Chinese painted enamel during November. The exhibition includes some unique pieces.





"Chrysanthemums," by Thomas Stevenson
(T. C. & E. C. Jack. 1s. 6d. net)

MESSRS. JACK'S charming *Present-day Gardening* series has been enriched by a work on Chrysanthemums, by Mr. Thomas Stevenson. Both the illustrations and letterpress well maintain the high standard reached in previous volumes, and the work should enjoy a wide and well-deserved popularity.

"With Rod and Gun," by
E. D. Cumming
Illustrated by
G. Denholm
Armour
(Hodder &
Stoughton
10s. 6d. net)

MR. G. D. ARMOUR'S illustrations to *With Rod and Gun* should provide ample satisfaction to the sportsman, for the artist seems thoroughly acquainted with the themes he depicts, and does not fall into the mistakes so often made by the non-sporting draughtsman of putting rods and

positions. In the illustrations Mr. Armour shows his usual high powers as a master of line, but he is less successful as a colourist, and many of the sketches would have lost little if they had been reproduced in black and white. Among the best plates may be mentioned the

active Hawking: A Flight of a Heron, in which the action of the birds is powerfully suggestive, and the colouration, though restrained, is delicate and harmonious. A clever rendering of a difficult subject is shown in *Salmon Fishing: the First Jump*, where the leap of the fish out of the water is pictured in a most convincing manner. Another very delightful illustration is *Old-time Partridge Shooting*, which is brushed in with great freedom, and shows a fine sense of quiet humour. The plates are very effectively mounted, while the type, paper, and general appearance of the volume could scarcely be improved upon.



LADY MILNES. FROM A PICTURE IN THE POSSESSION OF THE DUC DE PORTLAND. PAINTED AT NANTES IN 1743. FROM CHARLOTTE SOPHIE COUNTESS BENTINCK. BY MRS. AUBREY LE BLOND. THE LUTHERSON.

THE approach of completion of the great waterway connecting the Atlantic and the Pacific will render Mr.

Joseph Pennell's
"Pictures of the
Panama Canal"
(Wm. Heinemann
5s. net)

Joseph Pennell's *Pictures of the Panama Canal* one of the books of the moment. The illustrations, many of which have already appeared in *The Century Magazine*, are reproduced from the large litho-

graphs by the artist, some of which are now on view at the current exhibition in the Grosvenor Gallery. The plates transcribe the tone and feeling of the originals with remarkable fidelity, considering the difference in their scale. They show in a striking way the gigantic nature of the task which the Americans have successfully performed; and both to those who desire a record of this stupendous work and those who are interested in the art of Mr. Pennell himself—one of the greatest and most original of our living lithographers—this tastefully mounted volume should prove a great attraction.

HAD Rip van Winkle been a figure painter of the last half of the eighteenth century and awoken from his long

"The Position
of Landscape
in Art"
By "Cosmos"
(George Allen
and Co., Ltd.
3s. 6d. net)

sleep at the present moment, one fancies that he might have produced just such a book on *The Position of Landscape in Art* as the one by the writer who veils his identity under the pen name of "Cosmos." Ideas which were in vogue a hundred years ago flow as easily from his pen as though

they were the current thought of to-day; and he standardises art according to the themes it depicts with a conviction whose sincerity commands respect, even though the arguments in support of the classification sometimes verge on the ludicrous. There are, it appears, five grades of beauty attainable in art. The first may be reached in religious and allegorical figure subjects; the second, in high-class portraiture and historical work; the third, in pictures possessing a human interest, such as interiors and exteriors with figures; the fourth, in landscape and flower subjects, painted, it may be presumed, with some degree of ideality; the fifth, in accurate portraits of people who are not beautiful, pictures of vegetables and kitchen utensils, and plague scenes. This is as far as the author descends in his scale, but, judging by his remarks, he would probably class Whistler's *Battersea Bridge* as a tenth-grade work, and the paintings of the post-Impressionist school as belonging to the twentieth. Even so far as the scale is complete, however, it should be of great value to critics as enabling them to accurately appraise the merit of a picture with a minimum amount of trouble. Thus, if Mr. Sargent gives us an accurate likeness of Bill Stumps, the Bermondsey wife-beater, it is obviously a fifth-grade work; if, however, he follows the author's dictum that "a great portrait painter adds to or emphasises the good qualities in his sitter, or minimises or excludes the bad qualities of his sitter," and converts Bill Stumps's brutal features into the seraphic countenance of a cherub, it rises to the second grade; and if, when the painter has

done this, he recognises that it is no longer a likeness of Bill Stumps, and makes a further transformation by turning Bill's ready-made suit into conventional drapery and calls the picture by the name of a cardinal virtue, it becomes a work of the first grade. The quality of the work signifies not a jot—at least to the critic—for "he has no right to attempt to instruct the artist, or reflect upon his technique." This last sentence may probably apply equally to literary critics as to artistic, so, lest one should transgress such a laudable rule, it will be best to continue no further, but recommend the reader to peruse the work for himself, in which he will find much archaic thought clothed in well-mannered, fluent, and virile English.

THE personages to whom Sir Frederick Wedmore introduces us in his *Memories* are among the greater

"Memories"
By Sir Frederick
Wedmore
(Methuen & Co.
7s. 6d. net)

celebrities in the world of literature, art, and the drama during the last fifty years. The function is discreetly performed, and though Sir Frederick does not descend to the ordinary tittle-tattle of society memoirs, he

reveals many interesting and intimate glimpses of the giants of the Victorian era; of Orchardson confessing that "it was his ambition to paint, ere he departed, one great landscape"; of Burne-Jones—Ned Jones, "to give him the name chosen for him by certain of his pals"—saying, on the other hand, "I like a landscape well enough as long as it is over a shoulder or under a man's arm"; or of Tennyson growing "more mellow" under the genial influence of a bottle of old port. Through the late Sir James Knowles came the anecdote of Lady Southampton and Queen Victoria. The former, a privileged intimate, in discoursing to Her Majesty concerning the satisfactions of a future state, spoke of the opportunities it would afford "of seeing face to face so many of the noble figures of the past." . . . "Abraham will be there, ma'am," she said, "Isaac too, and Jacob. Think of what they will be like! And the sweet singer of Israel. He, too. Yes, ma'am. King David we shall see." And after a moment's silence, with perfect dignity and decision, the great Queen made answer: "I will not meet David." From Miss Gillies, a noted water-colour and miniature painter in her day, Sir Frederick derived several anecdotes of Wordsworth. The lady was a visitor to Rydal Mount in the "thirties," and had won the approbation of the poet, who found her "both a convenience and a pleasure." On one occasion, when walking to church, the Poet-Laureate, becoming conscious that he was too thinly clothed, insisted that Miss Gillies must sit very close to him while in the edifice, and protect his legs from the cold by enveloping them in the folds of her ample skirts. This was actually done, causing the parish clergyman to say afterwards to Wordsworth, "How badly you were behaving—you and Miss Gillies." The poet decided to give the young lady a kiss on her departure, but first referred the project to his wife, who gave it her unqualified approval. Many other interesting persons flit through the pages of Sir



PORTRAIT OF A WOMAN

BY PRIMATICCIO

(From a picture in the Collection of His Grace the Duke of Devonshire at Chatsworth)

Frederick's interesting book, the earlier pages of which provide by no means the best reading. This is perhaps owing to the author's too frequent use of interpolations—a habit which has grown upon him during recent years. They tend to break the flow of the narrative, and until the reader has become accustomed to them, confuse his perception of the writer's meaning.

"A Tragedy of the Reformation"
By David Cuthbertson
(Oliphant Anderson & Ferrier. 5s. net)

WHAT may be described as a footnote to both history and bibliography is contributed by Mr. David Cuthbertson in his *Tragedy of the Reformation*, which gives an "authentic narrative of the history and burning of the *Christianismi Restitutio*, 1553, and the subsequent fate of its author, Michael Servetus. Servetus was in the unfortunate position of living in an age of persecution, and offending both of the dominant religious parties by his doctrines. He published his treatise, *De Trinitatis Erroribus*, in 1531, and a second treatise on the same subject in the following year, both works being printed by John Setzer, of Hagenau, in Alsace, and issued without bearing the name of the publisher or place of publication. These created no small stir in the religious world, and were followed in 1553 by the *Christianismi Restitutio*. In the latter year Servetus was seized by the Papal authorities at Vienna, but managed to escape before his trial was concluded. In his absence he was sentenced to be burnt alive, and was burnt in effigy. Going on to Geneva, the headquarters of Protestantism, he was, at the instigation of Calvin, arrested, tried, found guilty of heresy, and actually burnt. The edition of *Christianismi Restitutio*—five bales—had been destroyed by the Catholics, who completed their work so well that only three copies of the original edition of the book are known



MRS. JOHN ALBERT BENTINCK FROM A PORTRAIT BY JOHN HOFFNER IN THE POSSESSION OF THE DUKE OF PORTLAND FROM "CHARLOTTE SOUHL COUNTESS BENTINCK" BY MRS. AUREY LE BLOND (HUTCHINSON)

It may be questioned whether nowadays fine printing is not scarcer than good poetry. Many writers

"Footsteps of Autumn and other Poems"
By Edward H. Blakeney
(Printed by the Author at his Private Press at the King's School, Ely)

produce well-balanced and rhythmic verse, but the exigencies of commercialism have resulted in a prevailing style of printing too economical of type and paper to be a delight to the eye. Mr. Edmund H. Blakeney, in his *Footsteps of Autumn and other Poems*, has determined that his verse shall be presented in worthy guise by printing it himself without professional assistance. The setting of the book is delightful, the type being clear and well shaped, and the spacing throughout admirably balanced. The poetry is worthy of its presentment, being marked by deep feeling and melodious utterance. To quote the author, it is full of "The wistfulness, the plaintive note that thrills," and "The deep, sweet calm that meditation brings"; and while the fifty and odd short poems that the volume contains are nearly all conceived in a minor key, their message is not that of gloom or despair, but of undying faith and hope.

to exist, one being at Vienna, another at Paris, and a third in the Edinburgh University Library. The first two pages of the latter are in the original. Mr. Cuthbertson brings a substantial amount of evidence to show that it was the draft copy which Servetus sent to Calvin. He deals very thoroughly, not only with the history of this copy, but also that of the other survivors of the original edition and of the various reprints. His book, which is illustrated with several facsimile reproductions, throws much light on the history of the work and its unfortunate author.

THE latest addition to the "House Decoration" series hardly maintains the level of its predecessors, as Miss

"Antiques and Curios in our Homes," by G. M. Vallois (T. Werner Laurie, Ltd. 6s. net)

a regular study of antiques, even in one department, but would like to know something about his own possessions," which would seem to imply an ignorance of the numerous handbooks which have been published on every department of the subject. Within the scope of her volume she brings in a wide diversity of subjects, treating on nearly all styles and periods of furniture, china, pottery, glass, silver, pewter, and Sheffield plate. It consequently follows that the information she gives is of a very elementary character, and much of it has very little practical bearing. The grammar used in the book is not above criticism, and though the work may afford some instruction to the embryo collector, most readers will find its chief value is in the illustrations.

IN giving us the memoirs of her ancestress, Charlotte Sophie Countess Bentinck, Mrs. Aubrey Le Blond has

"Charlotte Sophie Countess Bentinck: Her Life and Times" By Mrs. Aubrey Le Blond (Hutchinson & Co. 2 Vols. 24s. net)

done a highly creditable service, for the lady was a noteworthy personage, and lived at a most interesting period. The Countess was highly descended—indeed, her marriage with the Hon. William (afterwards Count, Bentinck, the second son of the Earl of Portland, the friend and counsellor of William III., must be accounted a mesalliance, for she was a "Princess of the Empire," and among her suitors was the future King of Sweden. In her own right she was, on the death of her father, Countess of Oldenburg, and thus Sovereign of Oldenburg, one of the Electoral States of Germany; while she traced her descent through both parents to William the Silent. Born in 1715, she was married when she was eighteen, her husband being eleven years older. Unfortunately, the marriage did not turn out happily: the couple eventually agreed to separate, and for a large portion of her life she was a grass-widow, separated from her children, and harassed with law-suits by her husband, who, though a man of high repute, appears to have behaved very badly to her. The Countess was in close touch with the Austrian and Prussian Courts, being on terms of intimacy with Frederick the Great and Marie Thérèse; Stanislaus of Poland was a close friend, and she knew most of the great men of letters, including Voltaire, who conducted a voluminous correspondence with her. She was born in the year of the first Jacobite rebellion, when George II. was on the throne of England, and lived until 1800, when Napoleon was nearing the height of his fame, and

thus passed through the periods of the American and French revolutions, and saw the map of Europe almost completely recast, her life being largely passed among personages who were taking leading parts in the making of history, though she herself was not a participator of their plans. Mrs. Le Blond has very wisely allowed the Countess and the other personages connected with her tell their own stories by means of their correspondence, only connecting it together with a slender thread of narrative, which tells the reader everything which should be known without becoming obtrusive. The letters of the Countess are full of charm, and are translated from the original French in a style having the grace and ease of original work. They are valuable for the light they throw on the opinions of the Continental aristocracy of the time, the glimpses they show of bygone social usages, and, above all, for the revelation they give us of the Countess's own delightful personality. The work is splendidly illustrated, some sixty plates being given from contemporary portraits and other works, most of which are inaccessible to the public, and the majority of which have never before been reproduced. Altogether the author may be congratulated on producing one of the most interesting books of memoirs of the year.

OF the art of Auguste Rodin widely different opinions are held; while few dispute the perfection of its accom-

"Art," by Auguste Rodin From the French of Paul Gsell by Mrs. Romilly Fedden (Hodder and Stoughton 16s. net)

plishment, there are many who consider that in its later developments he is moving on wrong lines, leading the way not to higher levels but to chaos. Those who hold such views may hesitate before they buy the record of the great French sculptor's ideas on *Art* as recorded by M. Paul Gsell, and now admirably translated by Mrs. Romilly Fedden, but they need not be afraid. The book, far from being an exposition of extreme views, is one of the most sane, illuminative, and comprehensive explanations of the theory of art—of sculpture in particular—that has ever been written, and no artist, student or critic but what will be the better for having read it. Though the matter is weighty in import, it is cast into a light form, mostly appearing as sparkling dialogue, with here and there an interesting autobiographical reminiscence. Rodin is revealed as a charming personality, never egotistical, and able to comprehend and fully appreciate phases of art widely different from his own. He became a sculptor almost through the accident of his poverty. When not more than fifteen years old, he haunted the Louvre; but the story had best be continued in Rodin's own words: "I had a violent longing at first to be a painter," he tells us. "Colour attracted me. I often went to admire the Titians and Rembrandts. But, alas! I hadn't enough money to buy canvases and tubes of colour. To copy the antiques, on the contrary, I only needed paper and pencils. So I was forced to work in the lower rooms, and there such a



FAUN AND NYMPH BY AUGUSTE RODIN FROM "ART" BY AUGUSTE RODIN
(HODDER AND STOUGHTON)

passion for sculpture seized me that I could think of nothing else." His admiration for the antique has always continued. In his idea, "No artist will ever surpass Phidias—for progress exists in the world, but not in art. The greatest of sculptors, who appeared at a time when the whole human dream could blossom in the pediment of a temple, will remain for ever without an equal." Of Michael Angelo, Rodin's admiration is equally keen, and his appreciation warm of the other great sculptors and painters. He reveals in sentient phrase and with wonderful insight and acumen their salient qualities, and in so doing illustrates much of the philosophy underlying art—art which is based on life and truth. The book can be heartily recommended; its value is increased by the fact that nearly every work referred to whether by Rodin or other artists is illustrated, the plates being of exceptional quality.

THE season's colour-books; some new additions:—

"Peter Pan in Kensington Gardens," illustrated by Arthur Rackham. New Edition. (Hodder & Stoughton. 15s. net.) "Green Willow and Other Japanese Fairy Tales," by Grace James, with illustrations in colour by Warwick Goble. (Macmillan & Co. 5s. net.) "The Thoughts of the Emperor Marcus Aurelius Antoninus," translated by George Long, and illustrated by W. Russell Flint. (Philip Lee Warner. 10s. 6d. net.)

The excellence of process colour work is one of the features of modern book illustration. Unfortunately, the facility with which it can be used frequently tempts publishers to use it on work not specially fitted for reproduction in the method, and there is a danger that it may ultimately become submerged under the mass of poor and indifferent books in which it has been employed.

Under such category can by no means be included Mr. Arthur Rackham's *Peter Pan*, a new edition of which has just been issued. The work, a happy combination of consummate art on the part of both illustrator and author, is likely to prove a hardy perennial, and one can safely prophesy that at this season, for many years to come, a new edition will be called for by an audience of adults as well as juveniles. Another re-issue is *Green Willow and Other Japanese Fairy Tales*, by Miss Grace James, with the effective illustrations in colour by Warwick Goble, which, now that it appears in a more portable size, and at a popular price, should prove one of the most successful gift-books of the year. In the newly issued pocket edition of *The Scholar Gypsy and Thyrsis*, by Matthew Arnold, illustrated by Mr. W. Russell Flint, the plates lose somewhat severely by being reproduced on a small scale, but the clear type, excellent paper, and attractive setting make it a most delightful volume for easy reading. The immortal *Thoughts of the Emperor Marcus Aurelius Antoninus* have rarely been presented in more tasteful guise than in the edition translated by George Long, and illustrated with smaller reproductions of the plates by Mr. Flint which appeared in the larger edition of 1909. Handsomely bound, easy to handle, and delightfully legible, this volume should be a welcome addition to the library.

PIETRO DI CRISTOFANO VANNUCCI, better known to fame as Perugino, is remembered, not only as one of the greatest masters of the Renaissance, but also as the teacher of Raphael, whose personality for many years unduly overshadowed his own. Posterity has long ago done justice to the merits of the elder artist, and so Mr. Selwyn Brinton, in his admirable little monograph, has not to reassert them, but merely to point out by appreciative

criticism in what their excellencies consist: a task which he performs with judgment and discretion. He incorporates in his volume all the reliable details concerning Perugino's life that can be gleaned from Vasari and other sources, and furnishes an account of his principal works. It is needless to say that Mr. Selwyn Brinton clothes his facts in fluent and well-Englished diction, and makes the reading of them a pleasant as well as a profitable task. The plates, as is usual in the "Masterpieces in Colour" Series, are excellently reproduced, giving adequate idea of the tone, feeling, and colour of the originals, among those which are specially successful being the fine portrait of *Francesco delle Opere*, in the Uffizi Gallery, and the *St. Mary Magdalene*, of the Pitti Palace.

"The Royal and Ancient Game of Golf"

THE published price of this work is six guineas, not three guineas, as stated in the review which appeared in our last number.

A PRACTICAL work on cabinet-making may be of great value to a reader who never intends to construct a piece of furniture, as informing him how the work should be done, and so enabling him to appraise the craftsmanship of the pieces he possesses or the ones he may intend to acquire. Mr. Rudd's work achieves this quality by reason of the clearness of its diagrams and the fulness of its explanations. The veriest tyro who studies this work may master the full principles of furniture construction, and if he possesses a natural bent in the direction, may put his knowledge to practical use with every chance of success.

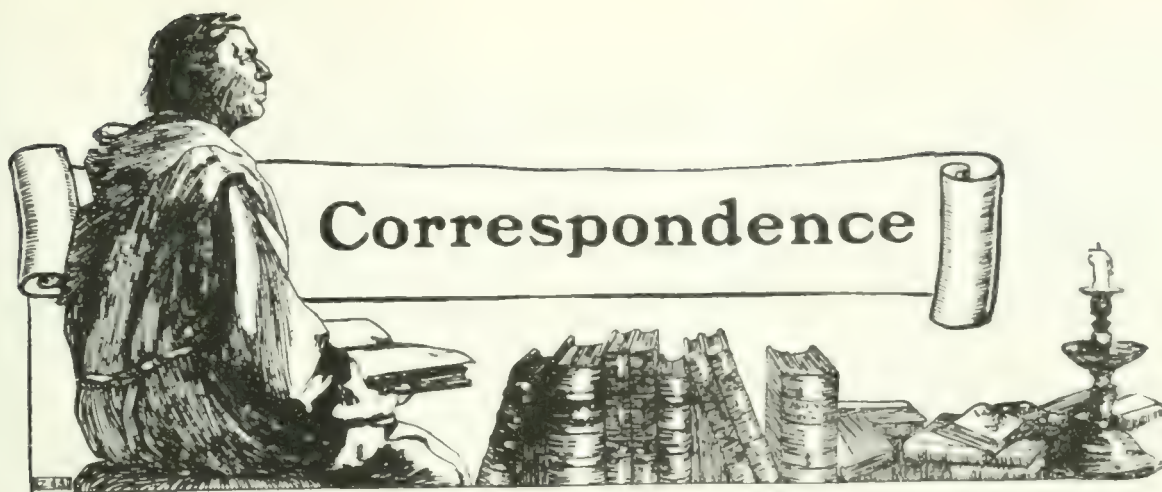
"Nature in Italian Art"

MESSRS. A. & C. BLACK are the publishers of this work, a review of which appeared in our last number.



SILVER PUNCH LADLE AND PAP BOAT
BY G. M. VALLOIS

FROM "ANTIQUES AND CURIOS"
(WILNER LAURIE)



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Chairs.—A5,975 (Newport, Mon.).—If the two chairs, of which you send a photograph, are in their original condition, an antique dealer would probably ask twenty-five to thirty guineas for them.

Clockmakers.—A5,980 (Ramsgate).—(1) A clockmaker named G. Miles was working at Guildford Street, Borough, in 1830. (2) We have no record of a maker named Step Hume.

"The First-born," engraved by T. Vernon, after C. W. Cope, R.A.—A6,024 (Gainsborough).—This is one of the most notable works by the engraver, and was published at Newcastle-on-Tyne in 1865 at 3s. 6d. In common, however, with most fine engravings of the period, it is at present of very little value.

Dugdale's "British Traveller," 1819.—A6,037 (Acton).—Your four volumes of this publication would be unlikely to realise more than a few shillings.

"Vanity Fair" Cartoon.—A6,050 (Taunton).—Your *Vanity Fair* cartoon of King Edward VII. is of quite trifling value. The cartoons of Mr. Balfour and Disraeli which you read realised £20 each, were the original drawings, and not reproductions.

"Death of Dido."—A6,054 (Wallingford, U.S.A.).—This engraving by Robert Strange is after Guercino, being one of many similar subjects engraved after this master. Its value, even if a very fine impression, would not exceed 15s. to £1.

Engravings.—A6,055 (Leeds).—Your portrait of Abraham Hondius, by Smith, is not worth more than £1 to 30s., and the set of engravings of *Huichas*, by Hogarth, would fetch a similar sum, there being practically no demand for Hogarth engravings at the present time. Your two mezzotint portraits may possibly be of value, but these must be seen before we can say definitely what they are worth.

Books.—A6,059 (Basingstoke).—*Primitive Tradition*, 1666, by Edward Sparke, and *Reasons of Christian Religion*, 1667, by Richard Baxter, are only of trifling value. Few works of this character have any interest to a collector.

Bibles.—1673, 1681 and 1710. A6,071 (Rugby).—In your enquiry you say nothing as to the condition of your Bibles. They are, however, of no particular rarity, and their value in each case is consequently quite nominal.

Engravings.—A6,078 (Paris).—(1) *The Hair of Liberty* and *Ruins of London*, by Thomas, after Whistler. If your two prints are in colours, their value is about £3. (2) *St. John and the Church*, by Earlham, after Charles Ross, would not realise more than a few shillings, but are an interesting work. (3) The value of the portrait of *Joseph Carreras*, by Valentine Green, after Godfrey Kneller, would not exceed 10s. to 15s.

Grandfather Clock.—A6,100 (Leam, S.E.).—We have no record of a clockmaker named Henry Baker of Malling. A maker of this name worked at Maidstone.

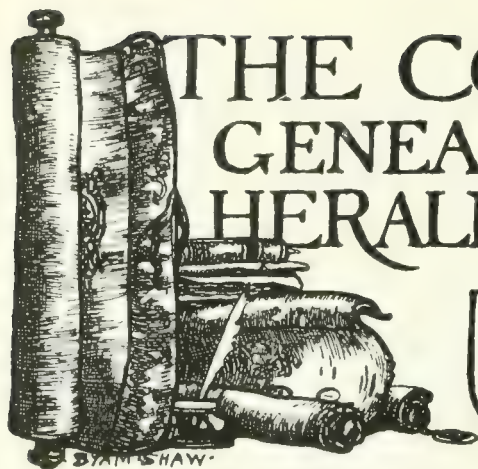
Prints.—A6,101 (Hobart).—At the present time there is little demand for the work of the engraver James Egan, and your pair of prints, *The Young Wife* and *The Young Husband*, would not realise more than 10s. to 15s. in any market. *The Young Wife*, by S. W. Reynolds, and *The Young Husband*, by C. W. Sharpe, are also of little interest, and would only fetch a few shillings apiece.

Engravings.—A6,110 (Chasingwold).—(1) *What's that, Mother?* and *My dear little Sister*, after Adam Buckle. If your impressions are genuine and fine, they should each be worth £10, and probably more, owing to the great demand for the work of this artist. (2) As regards the coloured print by Levisly, we cannot trace any record of this engraver, so we should need to see the print itself before giving an opinion. (3) We must also see the *Cupid* coloured print.

Brooch.—A6,131 (Bath).—There are two countries having Orders of St. George, viz., Bavaria and Russia, but neither represent the figure of St. George. We know of no order in which St. George holds a sword instead of a spear, and we should say that in all probability the brooch is merely ornamental.

"Damon and Pheoba," by Delattre, after S. Harding.—A6,133 (Bideford).—Assuming your print to be fair, average, and of a good impression, we should place its value at £1 to 30s.

Engravings.—A6,173 (Stratford Hill).—(1) *A Dutch Family*, by T. L. and others, should realise £2 to £3. Engraved after the work of Sir P. Leino, and reproduced by the same artist. (2) *A Missionary*, after *A Dutch Family*, by S. Harding, would fetch £4 to £5 if in a good impression.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

PULLEN. Wanted, the ancestry of Richard Pullen, who emigrated to Canada some 60 years ago, from Petworth, co. Sussex.

We can find no trace of this family in Sussex.

The Pullens are a very old Yorkshire family of standing. They entered their pedigree in the Visitation of 1563-4. There are several pedigrees in print and manuscript of the family.

The ancestry of Richard Pullen might be discovered if you care to have a search made.

ATKINSON. You are quite right: the arms you mention are the arms of Dennis, a very old Devonshire family. Sir Robert Dennis, living *temp.* Henry VIII., was sixth in descent from Walter Dennis.

The other coat appears to belong to the family of Juy.

A further search in connection with this matter would be interesting.

YALDWYN.—Wanted names of descendants of William Yaldwyn, of Blackdown, co. Sussex, to whom arms were granted in 1651.

This William was son of William Yaldwin, by his wife Margaret Yaldwin, of Petersfield, and grandson of William Yaldwin, of Blackdown House, in the parish of Lodsworth, co. Sussex. He was high sheriff in 1656, and married Mary, daughter of Richard Alwyn, of Hookland. The following pedigree shows some of his descendants:—

William Yaldwin = Mary, dau. of Richard Alwyn.

William, = aged 19 in 1662.	John =	Robert.	Edmund.	Thomas.	Nicholas.
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William, ob. s.p. in 1728, aged 61.	Ann, dau. of Lawrence Alcock, ob. 1628.
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John, of Blackdown, ob. 1744, aged 61.

John, Clerk, ob. 1787, aged 69.	Frances.	Jane, ob. unm. 1737, aged 20.
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Richard, ob. 1807, aged 45.	Martha, dau. of R. Seale.
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William = Henrietta Henry, of Black- down, J.P., D.L.	Mary, dau. of Henry Bowles.	Richard, Clerk, ob. unm.	John, Lt.-Col., F.I.C.S.	Ellen, dau. ... Hinds.	Six daugh- ters.
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Four sons and
two daughters.

William, of Blackdown, born 12 Nov., 1835.

Burton, born 19 Sept., 1837.

Henrietta.

The Yaldwyns claim a Saxon extraction, and have been settled in Sussex from very early times.

A longer search would doubtless bring to light many other descendants of William Yaldwyn, especially through Colonel John Yaldwyn.



CAROLINE OF BRUNSWICK

BY SIR THOMAS LAWRENCE, P.R.A.

From "*Famous Paintings*" (Cassell)

Prints

Mr. Fritz Reiss's Mezzotint Portraits By C. Reginald Grundy

Part II.

THE last quarter of the eighteenth century was the culminating period of English mezzotint portraiture. During these two and a half decades not only were its most capable exponents alive—James McArdell only excepted—but they were producing their finest works. All the technical possibilities of

the medium had been discovered, and the desire for larger editions of popular subjects had not yet caused engravers to enter into methods of questionable legitimacy by the substitution of steel for copper plates. Moreover, the great portrait painters—Reynolds, Gainsborough, Romney, and Hoppner—



LADY RUSHOUT AND CHILDREN

BY THOMAS WATSON AFTER DAVID GALTON

were alive to supervise the reproduction of their own pictures. How great an advantage was this may be seen by the comparison of any series of plates by an engraver after a living artist with those executed by him from the same artist's works after the latter's death; those by Lucas after Constable, and of Cousins after Lawrence, being noteworthy instances in point.

Though at the beginning of the period Hoppner was still a boy, the most valued plates after him—*The Frankland Sisters*, *Mrs. Michael Angelo Taylor* as "*Miranda*," *The Douglas Children*, and *The Hoppner Children*, comparatively early works—all come within it. This is a point of some significance, as showing the decided decline of mezzotint in the early years of the nineteenth century, for the best reproductions after Reynolds, Romney, and Gainsborough are all



MRS. PELHAM FEEDING CHICKENS

BY W. DICKINSON, AFTER SIR JOSHUA REYNOLDS

from their later and more mature works. Of the trio Gainsborough fares worst at the hands of the engraver; the plates after him are comparatively few, and though several are of high quality, the series as a whole does not come up to those after Romney and Reynolds. It was indeed largely through the genius and sagacity of the last-named artist that mezzotint attained its contemporary popularity.

More than any painter who preceded him he provided suitable subjects for translation in the medium:

though individual plates after Romney and other contemporary artists may rank with the best after him, yet taking into account the number and wonderful variety of the themes, it may be safely said that the series of plates after Reynolds constitutes the greatest achievement ever consummated in mezzotint portraiture.

The Reynolds engravers—by which it is implied the men who were sufficiently contemporaneous with the artist to execute plates from his own pictures under his supervision—are legion in number. Practically all the leading engravers of his time worked for him, and it is probably largely owing to his careful correction of the reproductions from his work—a fact which is attested on the authority of James Ward—that there was evolved the more delicate, refined and sympathetic style of



MRS. MATHEWS

BY W. DICKINSON, AFTER SIR JOSHUA REYNOLDS

mezzotint which, beginning in his early days, reached its full perfection about the period of his death. Some of these engravers have already been mentioned in the previous article on Mr. Reiss's collection; the others, who are well represented, are too numerous to be all included within the scope of the present one, so one must perforce make a selection—and a selection,

unfortunately, which is bound to omit many of the most worthy of inclusion.

The plate of place in the auction-room for a Reynolds print, or, indeed, for a mezzotint of any kind, is held by Thomas Watson's *Lady Campbell*, always a valued plate, and one which, with brief intermissions, has held the record for many years. Mr. Reiss possesses a superb impression of this much sought for engraving, belonging, not to what is known as the first state, but to the first published state of the plate. Which of

these two states is the more desirable—desirable, that is to say, from an artistic standpoint—is a matter of opinion. Theoretically, those impressions are preferable which have been struck from the plate before the most evanescent of its pristine beauties have been dimmed by the printing of even half-a-dozen proofs; but the result often proves otherwise,



MISS CROCKETT

BY J. DEAN, AFTER J. HOPPNER

for a printer requires some little experience with every copper he handles before he can thoroughly exploit its capabilities. Thus while the hundredth impression from an unretouched plate would be certainly worse than the first, the tenth might probably be superior to either. In the present instance I have seen no first state impression of *Lady Bampfylde* which surpasses in bloom, richness, and brilliancy the copy belonging to Mr. Reiss. *The*

Strawberry Girl and some other half-dozen proofs after Reynolds keep the *Lady Bampfylde* company. More to my liking, however, is the *Lady Rushout and Children*, after Daniel Gardner, an artist who, in this charming composition, appears to have provided the suggestion for Romney's superb *Gower Family*. The *Rushout Children* was published in 1778, a year earlier than the *Lady Bampfylde*. This may be classed as Watson's finest period; he had discarded some of the



THE FLOWER GIRL BY J. YOUNG, AFTER J. ZOLLNER



THE WATERKISS GIRL BY J. F. SMITH, AFTER J. ZOLLNER



THE HON. MRS. NORTH

BY J. R. SMITH, AFTER GEORGE ROMNEY

mannerisms—a tendency to disturb the breadth of his conceptions by unduly forcing the minor lights, for instance—which appeared in some of his earlier works, and attained the highest development of his powers—powers which were cut short by his premature death in 1781, in what was probably his thirty-second year. Watson, in his short life, placed himself in the first rank of mezzotinters, among those masters, some half-dozen in all, who, though closely approached by others, yet show a slight but appreciable superiority in various qualities which place them before the rest.

Watson's work is distinguished by its fine draughtsmanship—a trait not then so assiduously cultivated by engravers as at the present time—and the depth and richness of his tones. The examples mentioned worthily show these special attributes, and they are displayed, perhaps, to an even greater extent in the *Miss Kitty Dressing*, a plate whose triviality of theme is excused by its superb craftsmanship. Though the plate-writer has given the authorship of the picture to R. Wright—the now forgotten Wright of Liverpool—it was the work of his contemporary, the still



MRS. AGNETA YORK

BY VALENTINE GREEN, AFTER F. COTES

deservedly famous Joseph Wright, of Derby. The engraver has rendered with intense but not over-exaggerated brilliancy the warm radiance of the candle, arranging the light and shadow in broad and effective masses. What is most to be admired, however, is the superb rendering of the modelling and texture of the faces, busts, and hands of the two girls. This plate is the last mezzotint wholly completed by Watson. It

was published in the early part of 1781, the year of his death.

It will be seen that the plate of "Miss Kitty" bears the imprint of Watson and Dickinson, No. 158, New Bond Street. The junior member of this firm was William Dickinson, the well-known engraver, who was closely associated with Watson throughout the latter's working career, and joined him in the publication of



various engravings. His style and method of scraping closely resemble those of his partner, whom he rivals in his best plates, such as the beautiful *Mrs. Pelham feeding Chickens*, or the more stately but less fascinating *Mrs. Mathews*, after the same artist. A third

illustration selected from Mr. Reiss's rich collection is from the picture by the Rev. M. W. Peters of *Lady Charlotte Bertie*, the daughter of that Duchess of Ancaster whose portraits after Hudson and Reynolds were reproduced in an earlier article. Some years later



Mrs. Green with her Child

MRS. VALENTINE GREEN AND CHILD

BY VALENTINE GREEN, AFTER P. FALCONI

Lady Charlotte married Horace Walpole's nephew, Lord Cholmondeley, the veteran letter-writer appearing at the wedding in a silver waistcoat, and relating that he was the only decently dressed man there.

A brief mention may be made of that brilliant but

unequal engraver, W. Dunkarton, whose name comes in appropriately here, because the illustration which represents him is taken from a plate published by W. Dickinson—*Sylvia Rising*—after the Rev. M. W. Peters—a well-drawn but somewhat hard mezzotint.



A. CARLINI, F. BARTOLOZZI, AND G. B. CIPRIANI

BY J. R. SMITH, AFTER F. RIGAUD

Before either Watson or Dickinson in time of birth was Valentine Green, whose art, however, extended to a much later period than that of the former. Born in 1739, Green outlived most of his contemporaries, dying in 1813, his last dated plate being published in 1807, when the great mezzotinters of the generation succeeding his had practically all ceased working. The years centring about 1780 constituted his best period—his *Lady Betty Delmé* belonging to 1779, the *Duchesses of Rutland and Devonshire* to 1780, and the *Countess of Salisbury*, *Lady Betty Compton* and *The Ladies Waldegrave* to 1781, an array of brilliant plates which could hardly be matched from the work executed in a similar period of any other mezzotinter. Mr. Reiss appears to have a preference for the 1781 output—all Green's *chef d'œuvres* of that year being included in his collection. Of these, my individual preference is for *The Ladies Waldegrave*. I would indeed go further and appraise it as the most beautiful mezzotint that Green ever scraped. Yet a word of warning on the matter. To appreciate it—indeed, to appreciate any of Green's work—one must needs

see it in an early state, with all its lustrous bloom and delicate half-tones in their virgin purity, as in this superb impression of Mr. Reiss's. Green's coppers did not wear well; his work is over-fine and delicate to bear being heavily printed, and any but the earliest proofs from his plates are apt to appear monotonous and flat. One has placed the year 1780 as dating the zenith of Green's powers; but his zenith hardly marked a greater altitude than his usual level of accomplishment. The portrait after Cotes of the *Honble. Agneta Yorke*, the ancestress of the present Earl of Hardwicke, is a proof of this. It is Green's third known plate in point of chronology, being issued in 1768, and shows him as already attaining that solidity of tone and impressive massing of light and shade which were among the most attractive qualities of his later work. The portrait of his own wife and child from the painting by Falconet is dated two years later, and, though not endowed with the charm that Reynolds would have invested a similar subject, is natural and unaffected.

The innate artistry of Green's work is shown in the



MISS GREENWAY BY JAMES WATSON, AFTER SIR JOSHUA REYNOLDS



MISS MOORE BY JAMES WATSON, AFTER P. FALDONI



modelling of the features and bare limbs of the sitters, in which every minute variation of the flesh-tones is set down with scrupulous accuracy yet without impairing the breadth of the whole. Both these engravings appear to have been successful publications, for other versions of the same subjects were issued shortly afterwards. The original prints from the two plates were retailed at 7s. 6d. for the *Agneta Yorke* and 5s. for the *Mrs. Green*. The late Mr. Whitman, in his valuable work on Green, points out that when the engraver issued his prospectus of the Düsseldorf

Gallery, he announced that the proof impressions of each subject would be limited to fifty, charged at double the rate of the ordinary prints. From this the writer appears to argue that the usual issues of proofs from Green's works would average about the same number. Personally, I think this likely to be a misconception.

The issues of engravings in the eighteenth century were, as at the present time, divided into two classes—subjects which possessed a popular appeal, and others whose appeal was strictly confined to a limited



THE HONBLE. MRS. STANHOPE
PAINTED BY SIR JOSHUA REYNOLDS
ENGRAVED BY J. R. SMITH



SYLVIA RING. BY W. DUNKARTON, AFTER W. PIERS.



LADY CHARLOTTE BERTIE. BY W. DUNKARTON, AFTER W. PIERS.

circle. With the former may be classed all reproductions of celebrated pictures by older masters, and of subjects of a religious, historical, or anecdotal nature. To the latter belong nearly all those fine portraits which, now so much sought after, were then more or less a drug in the market. The engravers with their popular themes made provision to meet the demand by working their coppers so as to obtain from them the largest possible number of impressions, and judging from actual records I have come across, I believe that the proofs

and prints struck from one of these plates would average at least double the number of those printed from a mezzotint portrait.

One of the most successful of Green's pupils—John Dean—showed much of his master's delicate touch; his *Miss Crockett*, after Hoppner, is a broad and lightly handled piece of work, though a little wanting in vigour. Contemporary with Green was James Watson, an Irishman, who, though often assigned some relationship with Thomas Watson, was in reality no connection of his. From a score of examples of his exquisite and finished work one may select a couple: the *Miss Greenway*, after Reynolds, and the *Miss Moore*, thought by Chalonier Smith to be the same lady who afterwards became Lady Bampfylde, after Falconet. Both are subjects which especially lend themselves to the engraver's style; neither demanding that virility of treatment, the want of which mars Watson's more masculine efforts.



Miss Greenway

Perhaps the greatest of all reproductive mezzotinters, certainly the most original and versatile genius among them, was John Raphael Smith, a successful publisher, portrait and genre painter, and a proficient exponent of stipple. Smith, more than any engraver of his time, had the power of varying his technique to suit the character of the picture he was translating; his best works are by no means limited to reproductions after one or two masters; though no one has excelled his interpretations of Reynolds, Romney and

Gainsborough, he was equally good with some of the lesser men, like Morland or Peters. For its exquisite lightness of touch, combined with strength, breadth and modelling, there is nothing more delightful than the plate, *Love in her eyes sits playing*, after the last-named artist. The subject has already been illustrated in THE CONNOISSEUR, so one must pass over it, and, for the same reason, many other examples by the engraver belonging to Mr. Reiss, such as *Lady Catherine Pelham Clinton*, *Mrs. Payne Gallwey and Child*, *Colonel Tarleton*, after Reynolds, Romney's *Clavering Children*, and *The Gamesters* and *Fortune Teller*, after Peters. From the works of this clerical artist a good store of subjects remain, among them that charming little pair of *A Parmesan Lady* and *A Cremonese Lady*, two of the earlier fruits of his numerous visits to Italy, and *Miss Harriet Powell*, all reproduced with quaint, heavily-shaded borders, which make the subjects appear to be looking out of



A CREMONESE LADY —

Engraved from a painting of the same name by the artist of the same name.



A PAROISSAN LADY

Engraved from a painting of the same name by the artist of the same name.

oval windows. Though the mezzotints are small, they are scraped with great freedom and vigour. A theme from a greater hand is the *Hon. Mrs. North*, the wife of the Bishop of Lichfield, after Romney, in which the scraper appears to have been used with the directness and freedom of a brush.

A portrait group of great interest is that from G. F. Rigaud's picture of three well-known foundation members of the Royal Academy—Agostino Carlini, sculptor; Francesco Bartolozzi, the well-known engraver; and G. B. Cipriani, the painter, who provided him with so many of his themes. The names are given in the same order as the figures, taking the latter from left to right. It will be noticed that each artist holds in his hand the implement of his special craft. The pair of *The Watercress Girl*—which is said to have the portrait of Jane Wallis—and *The Flower Girl*, both after Zoffany, are respectively the work of Smith, and one of the most able of his pupils, John Young. The works serve to illustrate the difference

in quality between even the works of a fine and a master engraver. *The Flower Girl* is superficially the more brilliant, but its lights seem unduly forced, its textures metallic, and it lacks something of the restraint and painter-like qualities of its companion. A second plate by the same engraver brings us to a later generation of artists. This is *Catherine, Viscountess Hampden*, after Hoppner, a fine piece of work, yet hardly showing the sympathetic treatment which the brothers Ward extended to the paintings by the same artist.

The last plate to be mentioned is *Mrs. William Hope, of Amsterdam*, after Reynolds, the master work of another pupil of Smith, Charles Howard Hodges, a mezzotinter who might have ranked with the highest had he been born a few years earlier. The demand for mezzotint was already waning at the time it attained its highest excellence, and Hodges, after a too short career in England, left to seek better fortune in Holland, where his work speedily deteriorated.



CATHERINE, VISCOUNTESS HAMPDEN

BY J. YOUNG, AFTER J. HOPPNER



ROYAL HUNT in WINDSOR PARK.



HIS MAJESTY KING GEO. III. RETURNING FROM HUNTING.

Pottery and Porcelain

"Pottery and Porcelain, by Frederick Litchfield" A Guide to Collectors

MR. LITCHFIELD has progressed since in 1878 he published his small handbook dealing with European china and Italian majolica, which was the first edition of this work as well as his first literary effort. That book ran through several editions. Then, in 1900, the success of another volume, *Illustrated History of Furniture*, led to the remodelling of *Pottery and Porcelain* to form its companion. Five years later a second edition was called for, and now we have the third, with nearly two hundred illustrations of specimens of various factories, nine plates coloured in facsimile of the objects represented, and

marks and monograms of all the important makers and decorators of ceramic. All these improvements will furnish additional help to the collector, experienced or otherwise. It is obvious that Mr. Litchfield's work reaches a high standard of practical value, and that the earlier editions are, in a measure, superseded by this—a delightful prospect for the author, who can look forward with equanimity to largely increased sales.

Those who have studied his "Hints and Cautions" will be pleased to learn that they have been increased, so that more than ever this valuable section will be effective in safeguarding the reader against errors and disappointments. Something more will be said on this subject later. Let us examine in what other

New edition, greatly enlarged, with many additional illustrations. Super royal octavo, 550 pages. Price 21s. net. Published by Truslove & Hanson, Ltd.



PALISSY WARE DISH WITH REPTILES IN HIGH RELIEF

FROM THE MAGNIAC COLLECTION



BUEN RETIRO PORCELAIN POTS AND COVERS, FLEUR-DE-LIS MARK IN THE COLLECTION OF MRS. E. M. MUNDY

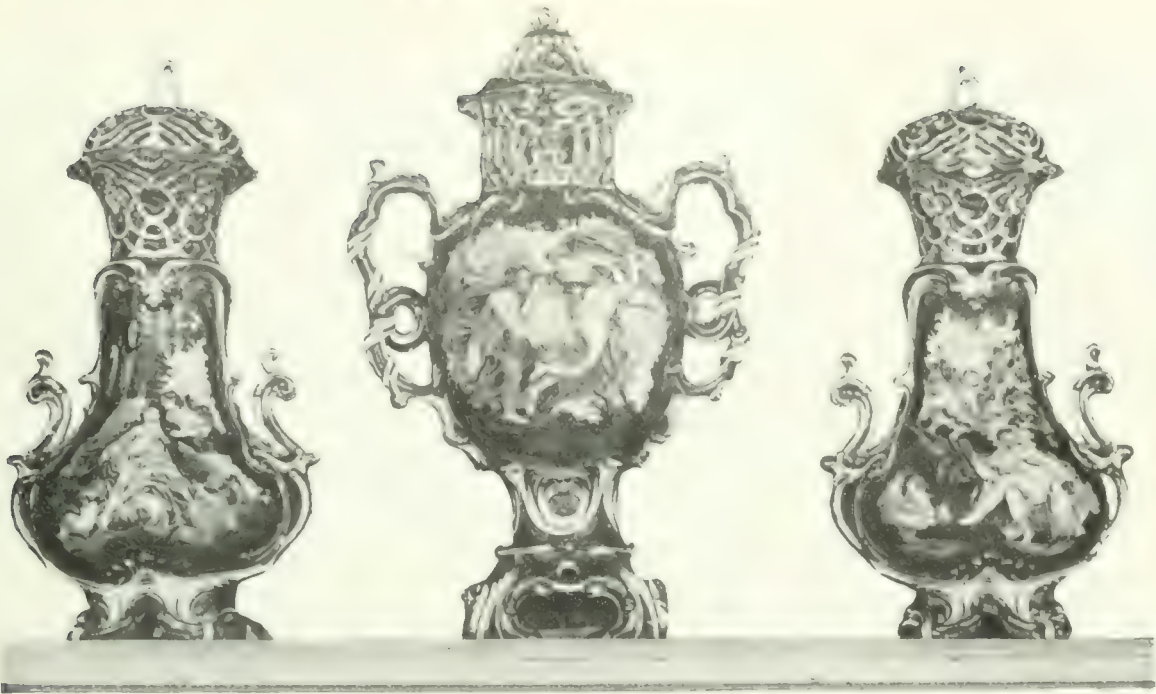
directions the author has improved upon his earlier efforts.

Several of the notices on the factories, *fabriques*, *botege*, have been rewritten and many new ones added, together with marks and new information. The list of the Sèvres decorators has been rendered more complete by the addition of some sixty-five names and signs, while the other factories where soft paste was made have received further attention. Then, again, the Staffordshire potters have better recognition of their individual work, and their marked specimens will promote identification—a process which is assisted by the references to public collections where fine specimens of genuine ware can be studied.

The book commences with a *résumé* of the history of pottery from the earliest times—Egyptian, Greek, Roman, Italo-Greek, Persian, and British archaic pottery. This is followed by a review of the potter's art upon the faïence of Spain, Italy, and France; then comes the stoneware, the *grès* of Germany and Flanders, the wares of England and the faïence of Delft. The third chapter deals with porcelain in Europe from the beginning, and it is followed by one dealing with present wares, comparing them with that, and concluding with notes on the Brussels Exhibition of 1910. Valuable "Hints and Cautions to Collectors" forms one of the most striking, we

may say, indeed, the most characteristic feature in a succeeding chapter, which covers nearly the whole of the safeguards necessary always to be borne in mind by those who buy old china—and they are legion.

Next follows an absorbing description of "Some Counterfeit and Misleading Marks," very ably treated, in which reference is made to recent legislation as follows:—"The reader will probably remember some litigation in 1909 which aroused a good deal of public interest, the object of which was to recover large sums of money, amounting to over £50,000, which had been obtained by certain dealers in payment for several groups of so-called 'old Dresden' china. Very high prices, from £500 to £1,200, were paid for figures and groups of the design and colourings known as the 'Joachim Kändler' period, when the famous crinoline and harlequin costumes distinguished the figures—the kind of specimen known to have a special attraction for connoisseurs. These groups had been manufactured at the factory of Potschappel, in Saxony, and were imitations of the models made at Meissen during the best period of that celebrated factory. The colourings of the decorations had been carefully studied so as to reproduce the effect of the genuine old groups. Professor Brinkmann and the author gave evidence at considerable length, and the Professor produced white groups which he had



CHELSEA PORCELAIN VASES, THREE OF A SET OF SEVEN, PINK GROUND

FORMERLY IN LORD BURTON'S COLLECTION

actually purchased at Potschappel to prove to judge and jury our contention that these specimens were spurious Dresden. In the case that was actually tried the verdict was for the full amount claimed, and in the others the defendant dealers paid large sums of money in settlement." Such is Mr. Litchfield's short account of sensational legal proceedings in which he took a distinguished and honourable part.

Coming next after the counterfeit marks is the long chapter, extending from page 79 to page 459, which gives a short account of the different ceramic factories in alphabetical order, with their distinguishing marks and monograms. Many of the blocks used to illustrate this—the main section of the volume—are from Chaffers' *Marks and Monograms*, to the proprietors of which due acknowledgment is made. But we may point out that Mr. Litchfield, being the editor of that standard authority, has used his power of selection with consummate skill.

We have found two statements in this chapter which require amendment. Gustafsberg, close by Stockholm, is still a centre for the manufacture of porcelain, of which the soft "Frittenporzellan" biscuit ware enjoys a considerable reputation, which, indeed, is shared by the light-coloured faience. None of our authorities appear to have correct information regarding this factory. The other statement refers to Wincanton delft, which has been treated in, at least, two other books besides the one under review. So that the author's claim that he has

supplied unique information regarding this Somerset ware scarcely can be allowed to pass unchallenged.

We postpone the consideration of marks for a while and complete our review of the contents. In Chapter VIII. we find "Notes and Explanations," really a glossary—a vocabulary of words and terms requiring special explanation. You will read with interest what the author says about dealers. But the whole chapter is a necessary equipment of the serious student, and as such should be thoroughly mastered.

Extremely useful, too, is the discussion "On Values and Prices." Here are a few short extracts: "Collectors are now much better informed than they were formerly, and with the increase of wealth in England and other countries, there has developed a demand for specimens of pottery or porcelain of *high quality and undoubted authenticity* which show an enormous advance on those of twenty or five-and-twenty years ago." (The italics are ours.) "An indifferent specimen, whether it be a Chelsea figure, a Bow group, or a Dresden cup and saucer, does not increase in value in anything approaching the same ratio as a *fine and really desirable* example. Such a specimen as is suggested by the word 'indifferent,' if purchased twenty years ago, would now probably realise about the same amount as it cost then, unless it happened to form some link of interest in a methodically made collection, where it exemplified a particular kind of ware made at the factory of which it was a representative." Again, "Lowestoft china, freed from illusions

by recent information, and now recognised as the work of a factory which did not produce the numerous examples of Oriental china which were formerly attributed to its output, is still one of the coveted possessions of the collector, and when a specimen of undoubted genuineness which has some character, such as the mug in the Merton Thoms collection,

tazza brought £336, and three dishes of fair quality averaged about £200 each. Of Della Robbia ware, the fine statuette of Pomona, sold at Christie's in March, 1911, for £577, was a good representative specimen." We might begin with the Stowe sale in August, 1848, where an oviform vase painted with a battle realised only £52 10s., though it was a *chef*



LONGTON HALL PORCELAIN VASES, BLUE GROUND COLOUR

IN THE COLLECTION OF CAPTAIN THISTLETHWAITE

with a view of seaport and lighthouse, a good price will be given. This specimen sold for £75 12s. A great many less important specimens in the collection brought sums ranging from 21s. to 20 guineas."

We cite these from many words of wisdom in this chapter, which will shatter many preconceived ideas about the values of old ceramic products. There is no inherent value in an old pot because of its age alone—a few shillings would buy it; but when high quality, rarity, and undoubted authenticity are added, the object becomes eminently desirable, and its price will increase in due proportion. With regard to the best ware, the difficulty is to get it; it sells itself.

In relation to Italian majolica, the author says:—"Fine specimens of the different *fabriques* of fifteenth and sixteenth century Italian majolica are so seldom seen in the auction-room that comparison between present prices and those obtained formerly is difficult. The last opportunity for such comparison was at the sale of the Octavius Coope collection in May, 1910, when values were fully maintained—a good majolica

d'œuvre of what was then known as Raffaele ware. We could follow the rising prices through the Hamilton Palace sale in June, 1882, and in the sales of later collections. But we must refer to the Taylor collection, which was sold this year. Of course, July prices in 1912 would be too late for this edition, but not for the next. We can only mention two or three prices. A Gubbio dish, of fine lustre and quality, brought £2,835; a Faenza dish, painted with cupids, etc., £1,470; and a Gubbio saucer-dish, $7\frac{5}{8}$ inches in diameter, £892 10s. Surely, as the author says, "values are fully maintained."

Now we can go back to the extraordinary features of this volume, which concludes with a Bibliography, not very exhaustive. These features are well marked, and every credit must be given to Mr. Litchfield for furnishing such ample and altogether trustworthy "Hints and Cautions to Collectors." It would scarcely be fair to him to give quotations at any length, because they form an essential part of the book, on which its peculiar value in a great measure

"Pottery and Porcelain"

depends. Hence we shall confine our remarks to the commendable plan which has been adopted by the author in his advice to those who need it—and who does not? As we proceed we shall employ the marks of quotation when using his actual words as shown by the context, not in questions and the like.

We wonder how collectors make a beginning, and

wonder "What it will fetch!" Then comes another question, "When can I sell it to the best advantage?" which is not easy to answer, though the author, under the sub-title "Auctions," gives sensible hints as to "How to find out value." He answers, "I am concerned more with buying, and does not recommend



THREE SALT-GLAZE TEAPOTS

what inducements or attractions lead and guide them "in *Forming a Collection*." For it is quite easy to collect if you can employ a reputable dealer and pay market prices, but, "as a general rule, noteworthy collections have been those carefully, gradually, and patiently formed, by men of comparatively small means." Mr. Litchfield shows methods of collecting upon principles which he explains with distinct clearness. With regard to the important consideration of Public Collections in museums, they are of slight educational value, unless, again, "some method" is "employed in looking at specimens . . . and if the reader wishes to get the full benefit of such an object-lesson, let him go there with the fixed determination of studying *one particular kind of specimen at each visit*." Wise advice! Read the book, and you will learn how best to profit by such visits.

Long experience brings us to the conclusion that one thought possesses many people who own old pottery or china, which is expressed in, "What is it

for that purpose?" One buys under a certain amount of excitement and in haste, very often to repent at leisure. "If the collector prefers to make his collections of goods offered at auction, he should seek the advice and assistance of a reliable dealer." Indeed, Mr. Litchfield, more properly, we think, suggests buying from a reliable dealer as amongst the best methods of collecting, with this proviso, "the buyer should insist *on a proper description being written out in ink*," which "forms a kind of guarantee . . . and no honest tradesman will object to giving." We realise with pleasure that many dealers are ready at any time to return the money paid for a purchase which has failed to give satisfaction to the buyer.

"As to judgment of quality and 'Common Errors,' we venture to think that these are inestimable, but, for the reasons stated, we have the secret within the covers, which hold in this section much that is, at one and the same time, interesting and instructive."

More sordid is the story of the forgeries, and the "Counterfeit and Misleading Marks," which had received highly-trained criticism. The forged marks and the colourable imitations of those used in celebrated factories are reproduced. If you want to know about the frauds of M. Samson, of the Rue Béranger,

gives another list of marks. Then in *Der Cicerone*, published at Leipzig this year, we have lists of marks of Frankfort and Hanau faïence. These, no doubt, will be added in due time.

We perfectly agree with the author's opinion that "an erroneous, or at any rate an exaggerated, value is



THREE WORCESTER PORCELAIN VASES

IN THE COLLECTION OF MR. C. W. DYSON PERRINS

Paris, his "old French faïence," his crossed swords of Dresden, his "gold anchor" Chelsea, his imitations of Worcester, Derby, and of Battersea enamels, you require this volume, which also exposes the iniquities of Bell and Block, also of Paris, though we have failed to find any notice of the cheating practised at Limoges. The Dresden "fakes" in imitation of the productions of the celebrated Meissen manufactory are fully exposed. We know of no other work which displays such accurate knowledge of forgeries.

Nowadays it is the marked pieces which create most suspicion. Many of the best of the old wares in pottery and china received no mark—indeed, in certain factories a mark was seldom used; and as our stores of enlightenment are increasing, with results furnished by persistent investigation, the issue of further editions of this book will be necessary. Marseilles, for instance, has been discovered through the labours of L'Abbé Arnaud d'Agnel, whose monograph was reviewed in our August number. That

placed upon the mark. This should be a *confirmation* of all other points of evidence rather than the *evidence* itself. Let the reader remember that the mark is the easiest part of the forgery to imitate." With this we must be content, but we cannot conclude without congratulating Mr. F. Litchfield and his publishers upon the success of their work, the necessity for which is evident in the editions already sold. The added information must be acquired by collectors who do not wish to remain in ignorance of recent developments, therefore we commend it to our readers, believing that it will render them immense service. It is, indeed, an excellent volume, with many fine illustrations. But we think that several of the half-tones would have been far better without an inartistic background, and that the tiny line blocks, such as the Bow sauce-boat, could have been redrawn and enlarged with advantage. And we suggest that W. G. Gullard in the Bibliography should be W. G. Gulland.



THE READER'S CHILD
BY M. BONI, AFTER R. WESTALL



Some Continental Base Metal Spoons

By Chas. G. J. Port

THIS article is not written with a view to describing Continental base metal spoons generally, the subject being far too large to be treated in a magazine article, but rather for the purpose of illustrating and briefly describing a few spoons that differ from the ordinary types which were in general use in England and on the Continent.

No book, in English at any rate, has ever been published on Continental base metal spoons, but a considerable number are described in that extremely interesting work, *Old Base Metal Spoons*, by the late Mr. F. G. Hilton Price, Dir. S.A., whose fine collection is now in the new London Museum. It is really a work on English spoons, only those of Continental make that have been found in England being noticed. Several writers on Silver, notably Mr. C. J. Jackson, F.S.A., and others on Pewter, deal with spoons but little is said of the kind now referred to.

There are few collectors of foreign base metal spoons in England and very few specimens in the museums, and, as far as the writer's limited experience goes, the same remark applies to the Continent. In many of the museums in the larger towns there are scarcely a dozen specimens and they, as a rule, are not considered of sufficient importance to be labelled.

With regard to the makers' marks, it is extremely interesting to find that as far back as the fourteenth century both pewter and latten were marked; in fact, at any period it is unusual to find pewter spoons, especially in England, unmarked but on the Continent comparatively few latten were marked, particularly in the seventeenth century.

As the term "latten" may possibly be new to some few readers, it may be mentioned that latten is composed of about 73 per cent. of copper, 25 per cent. of zinc and 2 per cent. of iron and practically all base metal spoons, other than pewter, are latten, though occasionally they are found in brass and

bronze. Generally speaking, in England the pewter far outnumbered the latten. On the Continent it was the reverse. There is no doubt that a great many spoons, principally latten, were imported into England from France and other countries. The writer has a peculiar flattened baluster knob from Belgium, one precisely the same in the British Museum was found in London. He has two specimens of latten beaded stems with foot knobs exactly alike, one from Northern Italy and the other found in London, and the late Mr. Hilton Price described a twisted stem spoon, with rough engraving of a church on the back, of which three at least have been found in London, as probably of Russian or German make: fifteenth century. All these spoons are undoubtedly of foreign origin.

A curious feature about English base metal spoons is the absence of the round bowl. With the exception of a large soup spoon, with portraits of George III. and Queen Charlotte, the writer has never seen a round bowl English pewter spoon. He has never seen one in latten, brass or bronze, though a few latten are very nearly round, such as some of the apostle, the sitting lion knob and the remarkable globe knob which was in the collection of the late Mr. George Dunn, recently acquired by the writer. On the other hand, among Continental spoons we find the round bowl continually cropping up in pewter, latten and brass in various sizes, from the fourteenth to the eighteenth centuries.

There is a considerable difficulty in dating many foreign spoons. In England the pewter and latten spoons, with few exceptions, were contemporary with or followed the silver spoons and the date letters of the latter settled the question; but many Continental base metal spoons do not seem to have been made in silver. The recurrence of the round bowl and the absence of the makers' marks add to the difficulty in many cases.



1. Pewter ; found in the river Scheldt at Antwerp. A fine example of twisted stem (rare in pewter), with the badge of Flanders—a lion and a shield—as a knop. Sixteenth century. Mark : crown, hammer, and initials indistinct.

2. Pewter (Flanders). This is an uncommon type, and difficult to date, but, in the writer's opinion, its extreme lightness (just over three-quarters of an

ounce) points to its being an early spoon, probably fourteenth or fifteenth century. (See a similar bowl and lower part of stem in the late Mr. Hilton Price's book assigned to the fourteenth century.)

3. Pewter (Dutch). A form of Maidenhead knop with a decorated stem. The knop is certainly not beautiful, and is very different from some of the English Maidenhead spoons. Sixteenth century.



4. Brass: country of origin unknown. This is an early spoon with a kind of finial knob; but the round bowl does not assist us in fixing the date. It may be assigned to the fourteenth or fifteenth century.

5. Latten, probably French. Another type of Maidenhead. Date, seventeenth century.

6. Pewter (Dutch). A fine example of the hoof knop; one of four Dutch varieties of this spoon in the

writer's collection. This form of knop seems to have been much commoner in Holland than in England, where they are very rare in pewter. Seventeenth century. Mark: crown over rose.

7. Pewter (Dutch). A pretty round bowl spoon with tulip knop. Sixteenth or seventeenth century. Mark: crown over hammer.

8. Pewter (Dutch). An interesting example of the



Trifid or "pied de biche" spoon with portrait of William of Orange, afterwards King William the Third of England. About 1685. Hall-marks: (1) Initials (?). J. F. and two stars. (2) Buckle and two stars. (3) Lion rampant and two stars. (4) (?) all in shields.

9. Latten (Northern Italy). Note the peculiar flat rectangular top, evidently for some special purpose.

The writer in Italy lately was unable to obtain any information as to its use. He has a smaller spoon with similar knop, but much cruder and earlier. Date, seventeenth century.

10. Latten (Antwerp). A very heavy spoon of unusual shape. Probably seventeenth century. The next three or four spoons are of the peculiar small shallow bowl type, for which it is difficult to assign a



use. They are of different periods and seem to have had no counterpart in England.

11. Latten ; found in the river Scheldt at Antwerp. Shallow bowl and flat stem. Probably fifteenth century.

12. Latten (Belgium). Very shallow bowl and flat handle with strawberry knop. Probably sixteenth century.

13. Latten (Northern Italy). Shallow bowl with

banded stem, and horseshoe knop. Seventeenth century. Mark, star and (?) in beaded oval.

14. Latten : stated to have been found in England but probably Continental. Knop similar in outline (only) to the stag's head illustrated in the late Mr. Hilton Price's book. The bowl is raised above the stem. Date uncertain. Most likely seventeenth century.

15. Pewter (Belgium). A diminutive spoon with

baluster knop. Probably a child's or toy spoon, as, according to Mr. C. J. Jackson, salt-spoons were not used before the eighteenth century. The date is sixteenth century. Mark : crown over rose.

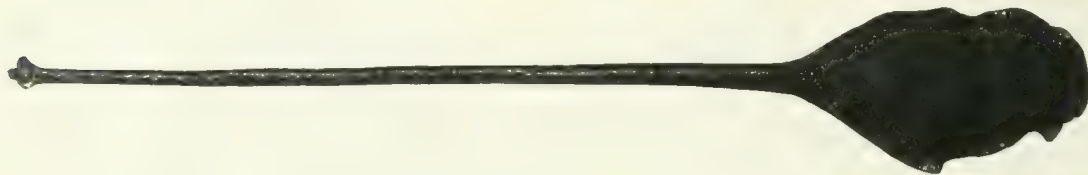
16. Latten cone end. This remarkable little spoon is referred to in the Appendix to Mr. Hilton Price's book but is probably Continental. Fourteenth or fifteenth century.

17. Pewter (Dutch). Cherub's head knop with

20. Latten (Northern Italy). Ball knop. No doubt an apothecary's spoon of the fifteenth century.

All the specimens illustrated are approximately one-sixth less than actual size, and are in the collection of the writer. Makers' marks are given in all cases where they exist.

The extremely interesting latten spoon illustrated on this page has just been acquired by the writer. It was found in the Thames but is probably of



inscription, "Drinck und is (?) got nicht vergis" (Low German)—"Drink and forget not God." This spoon was in the Dunn collection. Writer can say nothing as to its use, and the date is uncertain.

18. Latten (German). An apothecary spoon, fifteenth or sixteenth century. Note the fine merchant's (not maker's) mark. These marks were used in Germany from the fourteenth to the sixteenth century.

19. Latten (French). Wild-man knop with decorated stem, which is flat at the back. Possibly an apothecary's spoon, but more likely a domestic one. Probably seventeenth century. Mark : fleur-de-lys crowned in shield.

Continental make. Several experts, by whom it is considered unique, agree that it is *not* early Christian and they all, with one exception, place it before the cone ends of the fourteenth century. If this verdict is correct, it means that it is the earliest type of mediæval spoon known and may be thirteenth century or even considerably earlier.

In conclusion, the writer again calls attention to the fact that Continental spoons of the kind here illustrated are difficult to date and that they do not represent the ordinary types but rather the odds and ends that a collector comes across from time to time.



Pictures

Some Modern English Pictures in America By Brinkley Pope

WHEN the orthodox Englishman thinks of America there is generally a spice of patronage lingering in his mind—the feeling which an old man entertains towards a younger, whom, when a boy, he has taught and befriended. In matters of art, at least, this feeling might be reciprocated by an

American, for in them America has given at least as much to England as she has borrowed, so that the mighty growth of English art has its roots on the western as well as on the eastern side of the Atlantic. The list of American artists who have lived and painted in England might easily be made a lengthy



OLD DURHAM

BY SIR ALFRED EAST, A.R.A.



IN SHAKESPEARE'S COUNTRY

BY SIR ALFRED EAST, A.R.A.

one, and their influence—always a progressive one—has been far greater proportionately than their numbers. From the time of the War of Independence and onwards English art has been largely leavened with American ideas. To West and Copley, who, despite Reynolds's protest, were bold enough to discard the old idea of representing the figures in battle scenes in classical costume, we owe largely the evolution of the modern battle picture. Charles Leslie, Newton, and, above all, Abbey, each took phases of English life which they made peculiarly their own; the last-named founding a school of illustration, the delicacy and refinement of whose work has never been surpassed. Whistler did more to influence the course of English painting and etching than any other artist of the nineteenth century. While among living men one has Sargent—perhaps the most potent personality in Anglo-Saxon art left with us—J. J. Shannon, J. Pennell, and many others. So much for English indebtedness to America. What about the other side of the picture? Does America derive much of its art from England—not in the guise of old masters, but

in works by living artists? It is needless to say that the productions of the great Anglo-Americans are purchased as eagerly on the far side of the Atlantic as on this; but they cannot be considered as English, for however much the artists may have absorbed English sentiment and ideas, they are American by blood and tradition, and America still regards them as her own. But besides these works there is a great influx of English art into the United States. Perhaps it is most marked in the instance of modern engravings and etchings. Scarcely any publisher when he issues a fine plate fails to reserve a substantial proportion of the impressions for the American market; and proofs from the works of D. Y. Cameron are as much appraised in New York as London. Of English pictures—and generally of the finest—which go across the Atlantic, the number is legion. In a short article like this it would be impossible to catalogue them, but as a concrete example one may take the instance of two typically English painters working in altogether different spheres of art. I allude to Sir Alfred East and Mr. Alyn Williams,





RETURNING FROM CHURCH

BY SIR ALFRED EAST A.R.A.

presidents respectively of two of the most flourishing art institutions of the metropolis—The Royal Society of British Artists and The Royal Society of Miniature Painters. Sir Alfred East, who is entitled to place a lengthy array of letters after his name, is an artist of widely varied powers, whose works have found warm appreciation far beyond the confines of his native country. He has been elected honorary member of various of the leading societies of France, Italy, Sweden, and Belgium, and carried off high awards from many international exhibitions. Sir Alfred's continental triumphs, important as they are, come without the scope of the present article, which must be in the nature of a simple catalogue of some of the many works by him which have found American homes. Even in this it is by no means representative, for Sir Alfred has achieved deserved fame as an etcher; while his drawings, set down with a delightful sense of ease and freedom, varied in their outlook but always conceived with a strong feeling for decorative effect, are as much prized by their admirers as his oil paintings. Space, however, compels that a few typical examples of the latter only should be taken,

and these for the most part from a single art centre—Pittsburg, the great iron metropolis. This city contains several of Sir Alfred's more important works in its public and private collections. In the Duquesne Club there is his breezy *On the Wings of the Morning*, deservedly admired, when shown at the exhibition of the Royal British Artists, as one of the most powerful landscapes of its year. Its decorative feeling is not so obvious as in some of the artist's works—not because it is deficient, but because the rhythm of the composition is vibrating with movement and tumultuous force, the jagged, almost uncouth, outlines of clouds and shadow being arranged into a harmonic composition that affects the senses like an opera of Wagner. Compared with this the *Old Durham*, acquired by the Carnegie Art Institute of the same city, is like a pastoral symphony, and the same may be said of the companion work, *Returning from Church*, also hanging there. For different as are these pictures in colour and arrangement, the prevailing keynote of each is melodious tranquillity. *The Gleam before the Storm*, in the collection of Mr. R. C. Hall, of Pittsburg, shows Sir Alfred in a similar mood—a



MISS PATTY DRINTON BY ALYN WILLIAMS, P.R.M.S.



MRS. NICHOLAS LONGWORTH BY ALYN WILLIAMS, P.R.M.S.



MRS. ADAMS CLARK BY ALYN WILLIAMS, P.R.M.S.



MISS MARGARET GRIFFITHS

BY ALYN WILLIAMS, P.R.M.S.

mood, however, which affords him an inexhaustible variety of outlook and treatment. In *Shakespeare's Country*, a typical English scene with its leafy foliage and lush water meadows, belongs to Mr. Fritz von Frantzius, of Chicago; while other works by the artist now owned in America include *The Serenity of Morning*, a masterpiece of broadly simple composition, also belonging to Mr. R. C. Hall, and the poetical *Morning Moon*, presented by Mrs. Ira Nelson Morris to the Chicago Institute of Fine Art. Both of these pictures will be familiar to readers of *THE CONNOISSEUR*, having been exhibited at the Royal Academy a few years back.

One welcomes the warm appreciation of Mr. Alyn Williams' work in America as a sign of the revival of the taste for miniature painting on the other side of the Atlantic as well as in England. No man deserves to profit more by this revival, for it has been largely brought about through the high standard of technical

accomplishment initiated by the Royal Society of Miniature Painters, and Mr. Williams was the chief instrument in establishing the institution of which he is president. His own work, while always marked by sufficient freedom and boldness and a pleasing variety of treatment, is founded on the traditions of the old school, who recognised that a miniature was not merely a small picture, but demanded a delicacy and refinement of treatment essentially different from that of an oil painting. He has frequently ventured on other phases of the art besides portraiture, always with marked success; but only the latter, as more typical of the artist, will be touched upon.

Readers of *THE CONNOISSEUR* will remember the striking portrait of *President Taft*, reproduced in colour in the issue for August, 1910, a worthy companion of the artist's *King Edward VII*. In the present number is given Mr. Williams' latest portrait of an American celebrity, the refined and dignified



ON THE WINGS OF THE MORNING

BY SIR ALFRED EAST, A.R.A.



ADIAIDE, ELDEST DAUGHTER OF WALDO NEWCOMER
BY ALVIN WILLIAMS, P.R.M.S.



THE GLENSIDE BEFORE THE STORM

BY SIR ALFRED EAST, A.R.A.

likeness of Cardinal Gibbons, of Baltimore, probably the most popular ecclesiastical dignitary in the United States. This richly coloured miniature, in company with that of another American celebrity, were shown in the last exhibition of the Royal Society of Miniature Painters, and described in the August issue of *THE CONNOISSEUR*. Another child-portrait is the one of Adelaide, eldest daughter of Mr. Waldo Newcomer, of Baltimore, a work which in its treatment is delightfully reminiscent of Cosway. Of a little earlier date is the *Mrs. Nicholas Longworth* (née Miss Alice Roosevelt), popularly styled during her father's Presidency "Princess Alice"—a delicate symphony in green. Somewhat the same colour-harmony is shown in the portrait of *Mrs. Adams Clark*. The

refined and subtle portrait of *Miss Margaret Griffiss*, of Baltimore, was painted in the present year; that of *Miss Patty Brinton* belongs to an earlier period; while the finely characterised head of *A Veteran* of the great Civil War belongs to the time—only a few years back—of Mr. Williams' first visits to America. The foregoing list, however, only gives a small proportion of the artist's American portraits: among others which may be mentioned are those of Mrs. David Gardiner, of New York; Mrs. George Gould; Mrs. Edward Morris, of Chicago; Mrs. Edward McLean; Senator Elkins; and Mrs. William Randolph Hearst, the last-named work, a most pleasing one, being not a miniature, but a highly finished water-colour drawing on vellum.



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

PORTRAIT OF MISS OLDHAM (17).

DEAR SIR,—I send a photograph of an oil portrait of Miss Oldham, aunt to my grandfather, James Dowling, afterwards Sir James Dowling, Puisne Judge, and later Chief Justice of the colony of New South Wales, who married on the 31st September, 1814, Maria, the second daughter of Thomas Long Sheen, Esquire, of Kentish Town, Middlesex, and was the second son of Vincent Dowling, only son of Vincent Dowling, of Ballyrone, Queen's County, by Elizabeth Andrews, eldest daughter of Joseph Andrews, of Burton-on-Trent, a Russian merchant and shipowner of an old Saxon family. My great-grandfather, the first-named Vincent Dowling, was a prominent person during the Irish Rebellion of 1798, and the author of the skit on the Union Parliament known as *The Parliament of Pimlico*, of which I have a well-preserved copy. My grandfather's elder brother, Vincent George Dowling, was the editor of *The Times*.



(17) PORTRAIT OF MISS OLDHAM

London. My grandfather was a well-known newspaper and law reporter — *Dowling and Ryland's Reports* being one of his chief publications. I give these family details as they may help you in obtaining a clue to the artist of the portrait, who was undoubtedly a good one. The companion picture of Mrs. Sheen—Miss Oldham's sister—is almost exactly like it in looks and appearance, and even to the frame, and is in the possession of a member of the family out here. It is undoubtedly by the same artist. Will you kindly let me know whom you think the artist was, and the value

of the work, for which I should be most thankful.

Yours truly,
J. ARTHUR
DOWLING.

UNIDENTIFIED PORTRAIT (18).

DEAR SIR,—I shall be glad to know whether any of your readers can identify the photo enclosed. It is taken from a French pastel by Joseph Francisque Millet, born 1699, died 1777. Since it came into my possession I have had a fresh glass put on it, and the picture now

looks as fresh as the day it was drawn.

Any information will be welcomed.

Yours faithfully,
A. E. SMITH.

UNIDENTIFIED
PAINTING (7).

DEAR SIR, In *The Connoisseur* of October, 1912, I see on page 114 the reproduction of an unidentified picture, *Interior of a Church*. The owner of that picture may find all the particulars known on that kind of interior in the book by Dr. Hans Jantzen, entitled, *Das Holländische Architekturbild*, and edited at Leipzig by Messrs. Klinkhardt and Biermann. Reading Dr. Jantzen's skilful pages (52 to 57), the owner of the picture will see that his painting is probably an old copy after a well-known picture by the painter, Hendrick Aerts. The interior has been engraved after Aerts by Londerseel. The engraving is reproduced in Dr. Jantzen's book opposite to page 54.

I trust the above may interest the owner of the painting.

Yours faithfully, W. MARTIN.

ED. TOURTEAU.

"*The Connoisseur*," July, 1912, page 190.
Answer to "*A Collector*."

DEAR SIR, Ed. Tourteau was a Belgian painter who died in Ixelles (Brussels) on 29th February, 1908, aged sixty-two years. His works are chiefly decorated china, but also drawings, water-colours (landscapes, flowers, birds, fans). He was reputed a very good master, teaching during thirty-five years and more in several schools, as, for instance, the Academy of Ixelles. He got many medals in the international exhibitions.

Yours truly, BON. A. DE F.

UNIDENTIFIED PORTRAIT.

(Female) No. 1 in your issue of September (M.B.).

DEAR SIR,—As far as it is possible to judge from a photo, the picture reminds me of the style of the



(6) UNIDENTIFIED PORTRAIT

BY L. L. MITCHELL

Portrait of a young woman, possibly a Dutch painter, in a light-colored dress, looking slightly to the left.

Yours truly,

E. SCHILLING.

UNIDENTIFIED PAINTING
NO. 7.

In your issue of October
Owner, John M. A. Smith.

DEAR SIR,—This picture cannot possibly be ascribed to Jan Steen, who never painted interiors of churches. It might be by Steenwacker-Hendry, junior, 1589 to 1650), a Dutch painter, who settled in London, and who confined himself to this style of architectural painting, though he generally introduced some figures into his pictures. There are two works by him in the National Gallery.

Yours truly, E. SCHILLING.

UNIDENTIFIED DUTCH PICTURE.

The "Unidentified Dutch Picture" in the June *Connoisseur* is Molenaar's *Piping Girl*. I once had a mezzotint of same about 14 in. by 12 in., by one Johnson. Chaloner Smith's description of the print: "Full half-length, a girl directed to left, looking towards front and laughing, a kind of clarinet in hands, on which she is about to play." Chaloner Smith gives a record of print, similar nature, *Flute Player*. His description of this is: "Half-length directed towards left, looking to front, cap and feathers, playing on flute. Mezzotint by J. Dixon from a painting by L. Hals." This latter print I have never seen, but I can identify the photograph as identical with mezzotint of Molenaar's *Piping Girl*. There is nothing to guide one as to which of the several Molenaars painted this picture; most probably Jan, who died 1685.

Yours truly, ARTHUR W. EMDON.

LONGTON HALL PORCELAIN.

DEAR SIR,—In view of the fact that so little data of any kind with regard to Longton Hall porcelain exists, the old advertisement enclosed may prove of interest to readers of *The Connoisseur*. It is from a newspaper with a large West of England circulation

in the eighteenth century, and certainly carries the history of the factory beyond the announcement in *Aris's Birmingham Gazette* for June 12th, 1758, quoted by the late Mr. J. E. Nightingale in his *Contributions towards the History of Early English Porcelain* (1881). As far as I can find, this announcement, together with an advertisement from the London *Public Advertiser* of April 4th, 1757, and an earlier notice—July 27th, 1752—from *Aris's Birmingham Gazette*, are referred to (generally without an acknowledgment of indebtedness to Mr. Nightingale's researches) in most subsequent works on china and porcelain as the only definite data on the subject, the failure of the factory in 1759 or thereabouts, and its probable absorption by Derby, being more or less matters of conjecture. The advertisement I enclose refers clearly to a dissolution of "partnership," and possibly fixes the date 1760. It shows, too, that whatever was done with the models and moulds, the stock was undoubtedly finally disposed of in the provinces. It was probably—some of it at least—the "rubbish" of the factory, as the "open work'd fruit baskets," "leaf basons and plates" of the London advertisements do not appear, although the "columbine" and "central group" decoration sounds attractive. There is no evidence from Mr. Nightingale's researches of a London sale after the dissolution of "partnership," to which this country sale must have succeeded, nor of the dissolution itself. But it is just possible that some notice between his last date, June 12th, 1768, and that of the accompanying advertisement, September 8th, 1760, may have escaped him, and that a careful search in the London and Birmingham newspapers within those limits may afford clearer information as regards the dissolution of "partnership" and final disposal of the Longton Hall stock.

I am, sir, yours faithfully, NORAH RICHARDSON.

SALISBURY.

To the Nobility, Gentry, Shopkeepers, and others:

MR. SAMUEL CLARKE, Sworn Exchange-Broker,
Of Cheapside, London,

Will sell by PUBLIC AUCTION,

On Tuesday the 10th Inst. and the 4 following Days, at the
Auction Room, at the Sun at Fisherton, adjoining to this City,

The genuine, large and valuable Stock of the Longton Porcelaine China Factory; which, as the Partnership is dissolved, will be sold without Reserve or the least Addition; containing upwards of ninety thousand Pieces of the greatest Variety of Dresden Patterns, in rich enamel'd, pencil'd, Blues and Gold: as Figures and Flowers, mounted in Chandeliers, Essence Jars, Beakers, Vases, and Perfume Pots, magnificent Dessert Services; Sets of Bowls, Mugs, Dishes, and Plates, ornamented with Columbines and Central Groups; Tea, Coffee, and Toilet Equipages, of elegant Patterns, superbly furnish'd, equal to a National Factory, so eminently distinguish, with a profusion of useful and ornamental Articles.

Particulars will be mentioned in the Catalogue, which may be had at the Place of Sale.

The whole may be view'd the Friday, Saturday, and Monday preceding the Sale, which begins each Day at Ten in the Morning, and at Five in the Evening. —*Salisbury Journal*, Sept. 8th, 1760.

DEAR SIR,—I have bought THE CONNOISSEUR in bound volumes from its commencement, and I note now with pleasure that you invite queries. So please will you answer the undermentioned and insert my queries in your next issue:—(1) Where did Estienne, the French poet, live, and where can I get his poems, particularly *Si jeunesse savoit*? (2) Names of the characters in a picture painted by E. Prentis, engraved by Jas. Scott, Tilt & Bogue, Fleet Street, entitled *A Day's Pleasure*, depicting a small dancing-room in Star and Garter Hotel, Richmond. One character looks like D'Orsay. Underneath are the lines—

"Men laugh and riot till the feast is o'er,

Then comes the reck'ning and they laugh no more."

(3) Names of pictures painted by Val Prinsep.

(4) Names of pictures painted by Panini. (5)

Particulars of old pewter or silver drinking-mugs, with whistle at bottom (presumably to summon the waiter for more beer), in use at certain of the Livery Companies of London and elsewhere years ago.

Your kind attention will oblige,

Yours faithfully, JAS. CURTIS.

UNIDENTIFIED PORTRAIT.

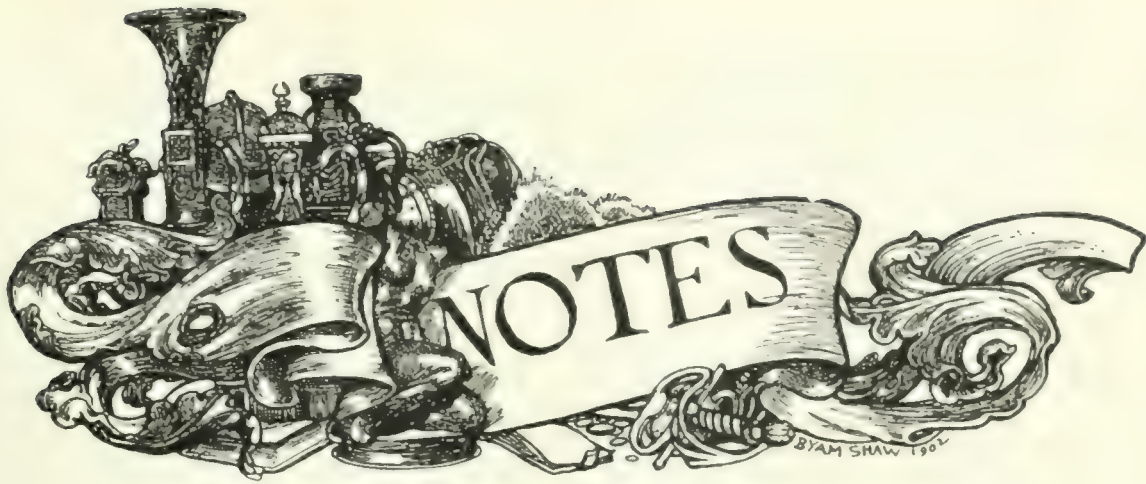
DEAR SIR,—Referring to the two unidentified portraits in the August CONNOISSEUR, the one of a man is certainly a portrait of Sir Joshua Reynolds, and either painted by himself or a copy.

Yours faithfully, CHARLES J. BURGESS.





MRS. SHERIDAN AS "ST. CECILIA"
PAINTED BY SIR JOSHUA REYNOLDS
ENGRAVED BY WILLIAM DICKINSON



THE snuff-box here depicted is made from wood of the oak tree at Boscobel, in which King Charles II. Stuart Relics was concealed on September 6th, 1651. It is heavily mounted in

silver, and shows the King seated in the tree, and an angel bearing three crowns flying towards him, whilst two men on horses are searching for him. At the base of the tree is a riband with the inscription, "SACRA TOVI QUERCUS." On the back of the box is engraved the name "Richard Owen de Aston," who was a Royalist divine (born 1606, died 1683), son of Cadwallader Owen; Fellow of Oriel College, Oxford, 1628-38; M.A., 1630; B.D., 1638; Rector of Llanfechan, 1634; Vicar of Eltham, 1636; Rector of St. Swithin, London Stone, 1639; ejected on account of his Royalism, 1643; regained St. Swithin's at the

Restoration, and was made Prebendary of St. Paul's Cathedral. He was intimate with John Evelyn.

This very interesting box belongs to Mr. J. H. Walter, of Drayton Hall, near Norwich, who has a very fine collection of Nelsoniana, besides a large number of other valuable curios.

The gold badge of Prince Charlie formerly belonged to an old Scottish family, who migrated to Ireland soon after the battle of Culloden, and from one of their descendants it was purchased by a Mr. Robert Day, F.S.A., and afterwards came into the hands of Mr. W. C. Weight, the well-known coin dealer, from whom it was bought by its present possessor, Mr. Berney Ficklin, of Tasburgh Hall, near Norwich.

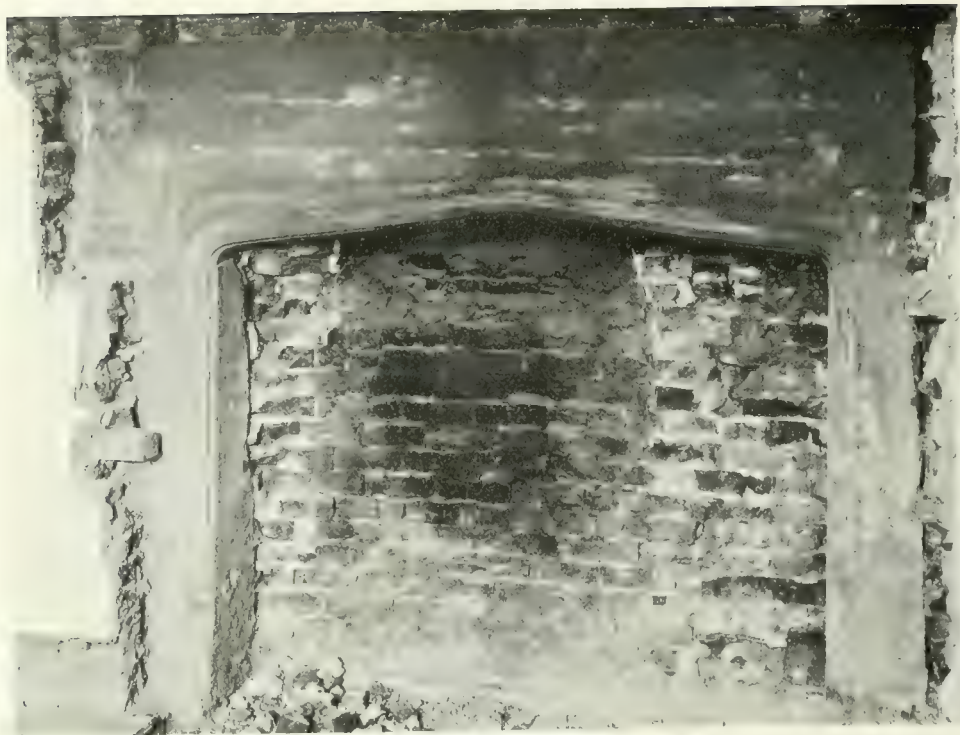
It is unique in gold, but one or two specimens exist in silver, one of which is illustrated in Messrs. Spink and Son's catalogue for September, 1912.



GOLD STUART BADGE



SNUFF-BOX MADE FROM THE BOSCOBEL OAK



FIFTEENTH-CENTURY STONE MANTELPIECE

[PHOTO LILLEY

The badge has no reverse, and the portrait is evidently taken from the one by Sir Robert Strange, a print of which is shown in *THE CONNOISSEUR*, Vol. xxix. (January—April, 1911), p. 157.

THE photo above is of an old fifteenth century stone mantelpiece, found in the wall of the dining-room at the Boyce Court, Dymock, Gloucestershire, by workmen employed in renovating the old embossed ceiling, which bears the date of 1603, and attending to the restoration of the panelling and fireplace, which latter was only some 100 years old and had a marble mantelshelf. On pulling this down to replace with a stone one of an early design, they came on this old stone mantel, which had been built up and over by brickwork projecting into the room. The old fireplace went right back behind the brickwork some three feet. It has now been brought forward by Messrs. Hampton, and the panelling adjusted to fit it. The following particulars of the Boyce Court in conjunction with the photograph taken at the time of the discovery may be of interest :—

The Boyce Court (in olden days called "le Bois") was formerly a hunting box of the unfortunate Earl of Essex, upon whose attainder it was granted to Giles Forster, Esq., by devise ; from hence it was seized to

Sir John Wintour, whose estates were confiscated by the Commonwealth, and after passing through many hands, it was finally purchased by John Drummond of Megginch, chief of the Drummonds of Concraig and Lemroch, who married Lady Susan Fane, daughter of the 9th Earl of Westmorland, and was succeeded by his son General Drummond, late Coldstream Guards, whose only daughter married George Onslow Deane, the present owner.

THE cabinet illustrated is of ebony on stand, with twisted legs and stretcher, 4 ft. 10 in. wide and 5 ft. 9 in. high. The doors have rich raised mouldings and figures in tortoiseshell, the two central figures and the right corner figures being heart-shaped. The inner side of the doors are treated in a similar manner, the proportion of tortoiseshell being greater. The interior of cabinet contains two finely moulded doors in centre and nine drawers. These doors have rich gilt figures on either side. The drawers have finely chased oxydised silver mounts. Behind these inner doors is a shrine with another row of small drawers on either side, the whole giving a beautiful effect of light colour. This is probably Spanish. This cabinet is supposed to have belonged to Mary Queen of Scots. It is now in the possession of Mr. Roger Ford, of Bristol.



MARY QUEEN OF SCOTS CABINET (CLOSED)



MARY QUEEN OF SCOTS CABINET (OPEN)

THE Exhibition of Arts and Handicrafts, held under the auspices of *The Exhibition of Arts and Handicrafts* at the Maddox Street Galleries,

formed an interesting illustration of the progress of peasant industries in the British Islands, though the work displayed by no means all emanated from this source. Beautiful lace and embroidery were well in evidence. Some shown by Miss Annie Lowndes, worked in the old native patterns by cottagers of Connemara and Donegal, was especially noteworthy for its fine quality, among the pieces displayed being an exquisitely worked christening robe. Buckinghamshire and Bedfordshire lace was exemplified in a number of beautiful pieces shown at the stall of Miss Bouverie. Honiton lace was equally well represented at that of Miss J. Copp, and lace in Brussels and other patterns at the stall of the Diss Lace Association. The Society of English Embroideresses had a fine display of ecclesiastical and decorative needlework, and Oriental work was shown by Miss Reynolds. The products of the hand loom and spinning wheel were largely in evidence. At Cambridge Miss Mary C. Green has founded a school of weaving, which, originally established with Swedish teachers, consequently adopted Swedish patterns. It is now being developed to reproduce the old English designs, and a wealth of fabrics in linen, cotton, and silk, some perfectly plain and others patterned in various hues, but all alike distinguished by good workmanship and good taste, showed how admirably the work is progressing. One would like to linger over the various exhibits and describe the work and progress of each of the many societies devoted to the task of rehabilitating almost forgotten handicrafts and arts; but to do so would require a special article on each. A brief mention must suffice for the excellent hand-woven tweeds and other materials produced by the Cullercoats weavers—chiefly old soldiers and others who have no other means of livelihood—the well-known Harris, Sutherland, and Shetland tweeds of the Scottish Home Industries' Associations, Ltd., and the beautiful metal-work of the Duchess of Sutherland's Cripple Guild. Turning to hand-wrought jewellery, Miss Alice Kinkead, Miss Constance M. Duckham, and Miss R. A. Isaac were all represented with a variety of dainty designs, included among Miss Duckham's being some beautifully wrought chains in gold and silver, while in many of Miss Isaac's trinkets representations of the human figure were introduced treated with much



THE DEWAR BOWLING CUP

originality. One of the most interesting stalls was that of Miss Elizabeth C. Yeats, containing the highly-varied products of the Cuala Industries, Dundrum, Co. Dublin. Here were shown some ornate specimens of embroidery, excellent samples of hand-printing, and a series of capital hand-coloured prints by Mr. M. C. Yeats, strikingly original and unconventional in their design. Miss Marjory Holland's Spanish and Venetian leather work, in which the design is laid on a surface of gold or silver, showed excellent taste; and Miss Georgiana Domville's designs in fillet lace, introducing old houses, heraldic devices, and figure subjects conventionalised into beautiful and ornate patterning, were most effective.

At the Fine Art Society's Galleries (148, New Bond Street) there was shown an interesting exhibition of cabinet works by the late Chevalier Edouardo de Martino, and Marine Painters by Cyril Ward in-Ordinary to H.M. the King. In these smaller examples the artist was perhaps more thoroughly successful than in his

more important pictures. Gifted with dexterous and facile execution, he had the art of recording in pleasant and always harmonious colouring the brighter aspects of the sea. Some of the smaller works, like the *Night Scene: The English and Italian Fleet off Sardinia, April, 1899*; *On the Thames*, or the study of *Breaking Waves*, were among the best. The series of drawings illustrative of the battle of Trafalgar were painted with great spirit, vividly realising some of the different phases of this Homeric conflict; while pictures of naval scenes and pageants enacted off many coasts during the last quarter of a century served to remind one for how long a period the late Chevalier was the pictorial historian of the British Navy. Mr. Cyril Ward's water-colours of Royal gardens were marked by topographical and botanical accuracy, delicate handling, and bright but never exaggerated colour. No scene that he depicted that could not be instantly recognised, and if sometimes he left over little to the imagination, in every work he showed himself a thoroughly conscientious and painstaking artist. Among the best were the *Daffodils on the Hill below Round Tower, Windsor*; the refined *Henry III. Tower from Norman Tower Garden*; the more broadly treated *Winchester Tower from King James's Herbere*; and some of the drawings showing the variegated flower-beds at Hampton Court.

The Dewar Bowling Cup

The solid silver cup illustrated was presented by Sir Thomas Dewar to the English Bowling Association. The design is an unique one, having the winged figure of Victory on either side resting upon rich scroll ornaments, forming handles. Both on the back and front of the cup there is a panel bearing a bowling scene in relief. The lid is decorated with thistles and roses, and is surmounted by a finely modelled figure of Sir Francis Drake. The whole stands upon a polished pedestal, bearing plates for engraving the names of the winners. The cup was designed and executed by the Goldsmiths' and Silversmiths' Company, Ltd.

Portrait Bust by Joseph Wilton

Among the many English sculptors whose names famous with their contemporaries are now almost forgotten is Joseph Wilton (1722-1803), a sincere and conscientious artist, whose well-studied work was eclipsed by the facile and more taking productions of Nollekens. The interesting portrait bust by him, which we reproduce, shows how much he was influenced by contemporary French masters.

He was, indeed, French trained, first studying at Nivelle under Laurent Delvaux, and in 1744 going to the Academy in Paris, then presided over by Pigalle. At the latter place, three years later, he gained the silver medal, and, accompanied by Roubiliac, proceeded to Rome, where in 1750 he received the Jubilee Gold Medal given by Pope Benedict XIV. On his return to London in 1755, he was fortunate enough to come into contact with the Duke of Richmond, who presently appointed him and Cipriani—his companion on his journey home—to be keepers of his gallery at Whitehall; the office ceased with the closing of the gallery to students, but the Duke was able to obtain for the sculptor the appointment of stage-coach carver to King George III. To our modern ideas such an office appears unworthy for an



PORTRAIT BUST BY JOSEPH WILTON

artist of Wilton's power, but then, as often a man later, for the Royal Academy was not yet founded.

It was thought that there was nothing derogatory to the dignity of art for an artist to mean to design the frame or paint the panels of a State coach. To Wilton's skill we owe the ornate coronation coach, which, first used when George III. was crowned, has since appeared in so many stately pageants, his friend Cipriani painting the panels. Among works of a more purely artistic nature, he was responsible for the huge monument to General Wolfe in Westminster Abbey, and those of Pulteney, Earl of Bath, and Stephen Hales in the same building. But Wilton's talents were hardly seen at their best in such colossal works; his true forte was shown in his portrait busts, which are generally admirable likenesses, freely

handled, and marked by a true classic feeling. Among the great men whose features he handed down to posterity were Lord Camden, Sir Isaac Newton, General Wolfe, and the Earls of Chatham and Chesterfield. The present example is a typical example of his style, showing his strong power of characterisation, his thorough knowledge of anatomy—a knowledge hardly possessed to the same degree by any contemporary sculptor—and the classic dignity and restraint with which he invested his best works. The bust, which recently passed through the hands of Mr. Ernest Renton, of King Street, St. James's, is now in the collection of Mr. Arthur du Cros, M.P., at Canons Park, Edgware, and is signed and dated 1767.

A COMMEMORATIVE dinner was given on November 1st by his friends to Sir Sidney Colvin, who is retiring from his position of Keeper of Prints and Drawings of the British Museum. The chair was occupied by the Marquis of Crewe, who paid great tribute to the manner in which Sir Sidney, by his great ability and

indefatigable work, had popularised the print-room of the great national institution. We are glad to hear that in his leisure time Sir Sidney hopes to complete a work on Keats upon which he has been engaged for many years.

TOWARDS the end of the eighteenth century, scenes from rural life were among the most popular of themes with English artists—a popularity which must be largely ascribed to the great success of George Morland with such subjects, reproductions of his works filling the print-shop windows and attaining a great sale on the Continent. Among Morland's contemporaries who attempted to share the public favour with him was Richard Westall, who, though he is better known as a historical painter and a book illustrator, frequently painted the same class of subject. One of his most charming examples in this vein was *A Reaper's Child*, exhibited at the Royal Academy of 1795, which was engraved by M. Bovi. The work shows little of Morland's influence, being more refined in conception, and hardly so true to the peasant type of childhood. The grace with which Westall has invested the principal figure recalls Gainsborough's work, but is probably derived from Lawrence, with whom the artist shared a house during their early careers. Among the works of the later Italian schools contained in the Uffizi Gallery, Florence, is the pastel portrait attributed to Rosalba Carriera—better known under her Christian name. This attribution is probably correct, for the work shows all the qualities of her pleasing and facile art. The two plates, taken from a pair of prints engraved by Dubourg, after Pollard, illustrate the appearance of George III. in the hunting field—a monarch who was so fond of country pursuits that he was affectionately nicknamed Farmer George. The views given in them of Windsor Castle are exceptionally interesting as giving the appearance of the royal residence before the extensive enlargements, initiated by George IV. and completed by Queen Victoria, were begun.

Our Plates

Books Received

- The Print-Collector's Handbook*, by Whitman and Salaman, 10s. 6d. net. (G. Bell & Sons.)
- One Hundred Masterpieces*, by John La Farge, 25s. net; *Rome and Juliet*, illustrated, by W. Hatherell, R.L., 10s. 6d. net; *The Bells and other Poems*, by Edgar Allan Poe, illustrated by Edmund Dulac, 15s. net; *She Stoops to Conquer*, by Oliver Goldsmith, illustrated by Hugh Thomson, 15s. net. (Hodder & Stoughton.)
- Colour in the Home*, by Edward J. Duveen, £2 2s. (George Allen & Co.)
- White-Ear and Peter*, by Neils Herberg, illustrated by Cecil Aldin, 6s. net; *Folk Tales of Bengal*, by Rev. Lal Bahari Day, illustrated by Warwick Goble, 15s. net; *Mornings with Masters of Art*, by H. H. Powers, 8s. 6d. net; *Magic World*, by E. Nesbit, illustrated by H. R. Millar and Spencer Pryse, 6s. (Macmillan.)
- Pottery and Porcelain*, by Frederick Litchfield, 3rd edition, £1 1s. net. (Truslove & Hanson.)
- Medieval Art*, by W. R. Lethaby, 5s. net; *The Museums and Ruins of Rome*, 2 vols., by W. Amelung and H. Holtzinger, 5s. net. (Duckworth.)
- Great Engravers: Hans Holbein the Younger, Mantegna, and Rembrandt*, edited by A. M. Hind, 2s. 6d. each net. (W. Heinemann.)
- Fine Books*, by Alfred W. Pollard, 25s. net; *The Armourer and his Craft*, by Charles Ffoulkes, £2 2s. net; *Many Cargoes*, by W. W. Jacobs, illustrated by Maurice Greiffenhagen, 7s. 6d. net. (Methuen.)
- Scottish Heraldry made Easy*, by G. Harvey Johnstone, 5s. net. (W. & A. K. Johnston, Ltd.)
- Medieval Figure-Sculpture in England*, by E. S. Prior, M.A., F.S.A., and A. Gardner, M.A., F.S.A., £3 3s. net. (Cambridge University Press.)
- Ballads Weird and Wonderful*, with 25 drawings, by Vernon Hill, 21s. net. (John Lane.)
- La Poesie Volgare*, by Lorenzo de' Medici, 2 vols., 25s. and 21s. (J. M. Dent & Sons.)
- A History of English Glass Painting*, by Maurice Drake, £2 2s. net. (T. Werner Laurie.)
- Greuze and his Models*, by John Rivers, 10s. 6d. net. (Hutchinson & Co.)
- Sir Gawain and the Green Knight*, translated by Rev. Ernest J. B. Kirttan, 3s. 6d. net. (Chas. H. Kelly.)
- Moscow*, painted by F. de Haenen, 7s. 6d. net; *Germany*, painted by E. T. and E. Harrison Compton, 20s. net; *Early Christian and Byzantine Architecture*, by Edith A. Browne, 3s. 6d. net; *Picturesque Nepal*, by Percy Brown, 7s. 6d. net; *Forged Egyptian Antiquities*, by T. G. Wakeling, 5s. net; *Paris*, a Sketch Book, by Eug. Bejot, 1s. net; *South America*, painted by A. S. Forrest, and described by W. H. Keebel, 20s. net; *John Halifax, Gentleman*, by Mrs. Craik, illustrated by Oswald Moser and G. F. Nicholls, 7s. 6d. net. (A. & C. Black.)
- Poems of Passion and Pleasure*, by Ella Wheeler Wilcox, illustrated by Dudley Tennant. (Gay & Hancock.)





THE ADORATION OF THE MAGI

BY R. ANNING BELL

From "Mary the Mother of Jesus" (Lee Warner)



JUDGING by the current exhibition of the Royal Society of British Artists, a body whose members,

The Royal Society of British Artists

perhaps, more accurately reflect the trend of current art than any other, the Post-Impressionist movement is beginning to subside. There is scarcely a work out of the four hundred and odd shown which is of an eccentricity sufficiently marked to pass the hanging committee of the National Gallery; while those of the members who appeared to be falling under Post-Impressionist influences are relapsing. Exception should be made, perhaps, in favour of Mr. Fred. F. Footet.

His picture, *A Spring Idyl*, is of the kind which makes hanging committees regret that they cannot exercise their skill on the exhibitors instead of on the latter's pictures. This feeling is aroused not always by bad work, for occasionally highly meritorious paintings are sufficiently forceful in their colouration and unconventional in their character to

present their harmonising with one another, that can be picked for them. Turner's were frequently so, but then the exceptional merits of the work exceeded its decorative effects on the pictures adjoining. For Mr. Footet's example one can hardly offer such adequate apology. The subject is a castle on a wooded hill-slope. In depicting it the artist has eliminated all colours from his palette but blue and green, and those of patterned, consistent

tones. The work in one sense is effective, as it catches the eye from all parts of the gallery in the same way that a single vocalist singing out of tune in the midst of a powerful orchestra will monopolise the attention of a musical audience. Mr. Footet has undoubted ability, but one feels that it is being put to a perverted use in examples of this character. They are not personal; and their highly conventional character and limited range of colour makes them more adapted for representation in mediums where such characteristics are essential, rather than on canvas, where they have



ELIZABETH AFFLECK BY L. VAN DER BAN. R. A. MESSRS. SHEPHERD'S GALLERIES.

more the appearance of an artifice to attract attention. The Whistlerian portrait of *The late Herrn F. B. von Vass*, by Mr. Alfred Palmer, and the more orthodox likeness of *T. L. Devitt, Esq.*, by Mr. R. G. Eves, both sterling examples of their respective types, which hang on either side of Mr. Foottet's picture, suffer largely from their juxtaposition. Mr. Shirley Fox's *Sun Bath* is a refined and well-realised study of a nude figure in the open air; and two of Mr. F. Milner's works—the sunny and broadly-treated *Evening* and the quieter-toned but perhaps more beautiful *Little Valley*—are truthful and sympathetic. In *Near Urbino, Italy*, Sir W. B. Richmond sets down a patchwork of fields, vineyards and woodlands, stretching like an enormous coverlet over valley and hill, until they merge in a chaotic series of mountain summits, azured by distance, and leaping, range beyond range, like the billows of a tumultuous sea. One feels that Sir William has recorded what he saw with the exactness of a topographical draughtsman; but in this, as in all art, it is not what is seen so much as the manner of seeing. What, from the pictorial standpoint, would appear to most people as a bewildering medley of harsh line and colour, so cut up as to be unmanageable without drastic omission and simplification, is in Sir William's vision a theme of beauty in its entirety. He has suppressed nothing, yet patterned the whole into an exquisitely decorative composition, as faithful to nature as a pre-Raphaelite landscape, as harmoniously balanced as a symphony by Whistler. Miss Ethel Wright's *Grannie's First Love-Letter* is not merely a decorative composition, but a piece of pure decoration, no attempt having been made to render tonal value or atmosphere. The artist is among those who have been strongly influenced by Post-Impressionism, but, though it may have diverted her art, her individuality is strong enough to direct her own course in her new manner without falling into borrowed mannerisms. In her present work she has evolved a charming arrangement of rhythmic line and colour, grateful to the eye and perfectly intelligible. The only pity is that an artist who so perfectly understands the principles of decorative art should be compelled to present her work in a purely pictorial form. It is an irony of modern patronage that when decorative panels are required—as at the Houses of Parliament and the Royal Exchange—the work is as often as not given to picture painters who have not mastered the first principles of decorative effect, while the essentially decorative artists are compelled to invade the picture galleries with framed canvases which can never be seen to full advantage until set in their proper surroundings. Amongst decorative work must also be classed the two landscapes of Mr. Alfred Hartley, *At Low Tide* and *In Cornwall*, which the artist has simplified into almost flat masses of colour. In the former the simplicity has been rather over-accentuated; the clouds lie flat against the sky as though stencilled, and fine as is the colour, one prefers the companion picture, where space is more successfully suggested, and the cloud-forms appear floating in the heavens. Of the same type of work is the

luminous *Against the Sun: Ballard Down*, by Mr. J. A. Mease Lomas, an effective variant of a theme in light and shade he has treated previously. Mr. Alec Carruthers Gould has adopted a new scheme of colouration in his *Calm and Quiet Bay* and an *October Morning*; formerly he showed a tendency to over-blackness of tone; now he is experimenting in yellows and russet. They are both good works, broadly handled and well put together; but one would think they mark a transition stage in his career, and that he hardly as yet has explored the full range of his powers. Mr. Frank O. Salisbury, in his portrait of *Mrs. Troutman and Daughter*, has produced a finished and accomplished work in which the introduction of a great mass of detail is not allowed to interfere with the breadth of the composition. Another fine portrait is that of the *Artist's Mother*, by Mr. P. A. Lazlo—or, as he is now styled, Lazlo de Lombos—a sentient rendering of a fine head which impresses one with a sense of personal intimacy like a well-written biography. Mr. R. G. Eves's *Lady Churchill* is also a fine piece of characterisation, animated and with the flesh-tones truthfully rendered. *Autumn in Gloucestershire* is the most important example of Sir Alfred East, who depicts a world of russet and gold; trees glorified with their autumnal pomp and the ground littered with their fallings. One cannot but admire the skill with which these glowing colours have been harmonised into a rich sedateness, and the masterly way in which the composition is arranged to prevent the prevailing hues from being unduly predominant. The artist's *Surrey Mill, Kent*, is also a fine example, but the sky would have gained if more simply treated. Of other artists' work one should mention Mr. Horace Middleton's graceful and prettily felt *Little Diver*; Mr. John Muirhead's vigorous *Flooded Valley of the Ouse*, distinguished alike by strong handling and fine colour; Mr. Burleigh Bruhl's striking but somewhat scattered *The Light Above*; and a well—almost too well—modelled statuette, entitled *Startled*, by Mr. Paul Montford.

THE current exhibition of the Royal Water-Colour Society, if not deficient in the quality of the work shown, suffers from a want of variety. Nearly a quarter of the examples included emanate from the brushes of half a dozen artists, while many of the most individual members, such as R. Anning Bell, D. Y. Cameron, F. Cadogan Cowper, and John S. Sargent, are altogether unexemplified. Well, though not too profusely, represented is Mr. S. J. Lamorna Birch, whose outlook is broadening and brushwork is growing more virile. A little while ago some of his work was marked by a tendency to degenerate into prettiness—a record of things seen in a picturesque though superficial manner rather than deeply felt. In his present examples he has corrected this; he is still concerned with the brighter moods of nature, for to those his talents have a natural affinity, but he shows a more fervent desire to realise vital facts. In *The Stream* the rush of the sun-spangled water is recorded with force

and truth, and the silvery tone of the picture well maintained; another effective piece with sunlight on water as the principal theme is *The Golden Sun*; while in *Cottlack Cairn* and *Fairyland* the artist shows good colour combined with breadth and freedom. Mrs. Laura Knight has completely altered her style; her former characteristics were boldness and vividness; her themes generally concerned with the rendering of figures and objects in full sunlight.

Now she is represented by three examples all marked by tender and atmospheric colouration and refinement of treatment. The two styles are so essentially different it is almost impossible to compare their merits, but much may be hoped for the future of an artist who shows such variety of outlook and technique.

On Mr. K. Thorne-
Waite's examples the
Kingsman Castle, a
beautiful evening effect,
suffused with tender
light, is perhaps the
most completely satisfy-
ing. Its charm lies in
its restraint and fine
tonal quality. Mr. J.
R. Weguelin's *Mer-
maid's Throne* would
be bettered, not by
the entire absence
of the mythical being
delineated, but of her

tail. This appears to have been introduced as an after-thought. The scene, a rocky inlet with blue sea, is hardly of a sufficiently romantic nature to form the environment of a mermaid. If the artist transformed her into an ordinary mortal bathing, the work would be far more convincing; for the rest the drawing is pleasantly coloured, and the modelling and flesh-tones of the human portion of the girl's figure well rendered. The *Corrie na Banachaig—Isle of Skye* is so closely studied from nature, and the intense barrenness and desolation of this wilderness of clifs and rocks so aptly presented, that one hesitates to point out that the artist has made little attempt to realise the texture of the latter. The crags in the foreground appear more like a theatrical property than a mass of living rock; nevertheless, the picture in its representation of the rock-forms, in its truthful colouring—albeit the latter is somewhat monotonous—and in its impressive solemnity of effect, is one of the most convincing works in the exhibition. Mr. Charles Sims's elusive charm is shown in half a dozen delightful fancies; for, important as may



VISCOUNTESS CHURCHILL BY R. G. FALS
ROYAL SOCIETY OF BRITISH ARTISTS

As a woman, she may find it more difficult to be a "strong" person, especially in the workplace, and it may be more difficult for her to be a "strong" person in her personal life. She may find it more difficult to be a "strong" person in her personal life, and it may be more difficult for her to be a "strong" person in her workplace. She may find it more difficult to be a "strong" person in her workplace, and it may be more difficult for her to be a "strong" person in her personal life.



BY R. G. LAING

7 BRITISH ARTISTS

peopled our homeland; rather must they be looked upon as the embodiments of young summer, free, fresh, and vigorous, while the cool breezes still remain to give rest to the sunshine before the languid heat of the later season have come to quiet their energies. Though Mr. C. Napier Hemy's art shows little variety, it could hardly be bettered of its kind. In *Summer Breeze* and *Sitting Out* Peter and his companions, though the homing seas none the less voracious that they are pleasant in aspect and feeling. A similar criticism allowing for the difference of subject can be applied to *The Elder Tree*, and Mr. Alfred Parsons's picture scene depicted with all his usual refinement, and something more than his usual strength. In *A Summer* Mr. Lionel Smythe has given us what is practically a symphony in blue—or, to speak more explicitly, in ultramarine, so much does this colour predominate in sky and water. Despite the dictum of Reynolds that blue should not be a predominant colour in any picture, the artist has been thoroughly successful; his blue, however, verges on delicate grey, and he has harmonised it and

prevented the effect from being cold by the warmer colours in the shadows of the water and the dresses of the principal figures. The chief interest of Mr. T. M. Rooke's *South-West Angle, Ely Cathedral*, which is to find a resting-place in the permanent collection of the Birmingham Art Gallery, is architectural. The details of the structure are given with such exactitude that a design to scale might easily be made from it, and though of higher pictorial quality than the works shown in the Royal Academy architectural room, it would by no means seem out of place there. Sir Ernest A. Waterlow's facile and delicately coloured work is well represented. *Snow in Llanberis Pass*, an idealised but impressive rendering of the Snowdon range in winter, recalls the loss that art has sustained in the death of Mr. H. Clarence Whaite, while pleasing contributions are sent by Messrs. R. W. Allen, Arthur Hopkins, and W. J. Wainright, the latter's *Inspiration* being a fine example of his finished and scholarly style. One should not forget to mention Mr. Walter Crane's record of *An Aviation Meeting*—not the first picture in which aeroplanes have been depicted, but the first in which they have been successfully made an essential part of a crowded composition. Mention should also be made of Mr. Hughes Stanton's *The Valley of the Seine, Les Petit Andrews, France*, a work from which nearly all feeling for atmospheric gradation appears to be eliminated, but which, by its powerful colour and the uncompromising vigour of its utterance, at once arrests the attention and compels a belief in its thorough sincerity.

EVERY picture-lover knows of Gainsborough's debt to Van Dyck; he learnt more from him than from any of his living teachers, making copies of the master's pictures whenever he had an opportunity, and, one would imagine, having their semblances continually present in his mind. One of these Van Dyck copies by Gainsborough—of the National Gallery equestrian portrait of Charles I.—is now included in the exhibition of Old Masters at Messrs. Shepherd's Gallery (27, King Street, St. James'). Fulcher does not mention it among the half-dozen or so similar copies by Gainsborough he casually records, but its authenticity is written in every brush-stroke. It is, indeed, less of a copy than a translation: a Van Dyck composition rendered in the Gainsborough manner. The treatment of the sky and foliage is especially characteristic of the English painter, who has made other modifications besides those of technique; the horse's small head—a blemish in Van Dyck's picture to our modern eyes, unfamiliar to this now extinct type of horse—more especially being considerably enlarged. So free has Gainsborough been in his treatment of the original, that it may be questioned whether he ever saw it. It is recorded that he commenced another picture of a Van Dyck subject from an engraving; he may have done something similar in this instance; if so, the work must be regarded less as a copy than as an original

Gainsborough suggested by a Van Dyck theme. Gainsborough's great rival, Sir Joshua, is represented by an early but characteristic example of *George III. when Prince of Wales*; Romney, by a beautiful head of a child, suggestive of Greuze in its feeling, but far more virile in its handling; and Raeburn by a portrait of an unknown lady, illustrating his transition from miniature work to full-scale portraits. Though of small dimensions, the picture is treated with a breadth and vigour not surpassed in any of the master's larger canvases; the colour-scheme, in which red, black, and white predominate, is thoroughly characteristic. Raeburn is an instance of a miniature painter whose work on a larger scale appears the direct antithesis of what might have been expected to result from his early practice; another is afforded in the person of J. Keenan, a now practically forgotten miniature and portrait painter. Bryan scarcely mentions him, but Graves records a long list of his exhibits in the Academy between 1791 and 1815. He attained some reputation in his own time, for he was appointed portrait painter to Queen Charlotte. A *Portrait of a Lady*, signed, and dated 1802, more than justifies this contemporary celebrity, and condemns posterity for not preserving his memory. After the lapse of over a century, it remains essentially modern in its feeling; a proof of its quality for any but good art becomes old-fashioned in a decade or two. The painter's palette possesses affinity to Raeburn's, but is even more simple, the colouration of the picture being limited to black, white, grey, and the flesh-tones. His handling, too, is not unlike that of the Scotch artist, but less certain, looser, and more atmospheric. In the largeness of its style, fine tonal quality, and the absence of any striving after prettiness of effect, the picture constitutes an almost unique example of English early nineteenth century art. A fine Thomas Stothard—*Venus with Cupid*—exhibited at the Royal Academy, 1824, resembles, in the Venetian quality of its colouring, an early G. F. Watts. That somewhat rare Anglo-Indian painter Tilly Kettle is seen at his best in the portrait of the *Right Hon. Edward Golding*. This work shows that French influence which, exemplified in the works of Ramsay and Cotes, opposed itself to the stronger chiaroscuro and more vivid colouration of Reynolds and his followers; its ideal was tonal harmony and refinement, qualities which are well shown in the delicate greens and silvery greys of the portraits. Belonging to the art of an earlier generation is the fine Van Dyck-like portrait of *James Stanley, Earl of Derby*—who suffered on the scaffold under the Commonwealth—by John Michael Wright; and another interesting contemporary is William Dobson's *Portrait of a Cavalier*. A Hogarth-like portrait of *Mrs. R. C. Trefusis, née Elizabeth Affleck*, by J. Van der Banck, is a typical example of the sincere, forcible, but uninspired art of the early eighteenth century; while among many other works which deserve mention on account of their art or their associations are an allegorical Flemish picture, by an unknown artist of the seventeenth century, containing some hundreds of portraits; a contemporary painting of *Major Brooke, of*

Book, establishing his first Sunday School; and sterling examples of Cooper, Vincent, Wilson, and the seventeenth and eighteenth century masters.

Edinburgh: The Royal
Scottish Society of
Painters in Water-
Colours

LAST year this society held their annual exhibition at Glasgow, but this year they are back at the academy's quarters in Edinburgh. The show includes a fine display of borrowed treasures—notably examples of Bassano, Blommers and Turner, a particularly good David Cox, and an exquisite little study in tapering, feathery trees by William Maris—while most of the veteran members of the society exhibit, and it is pleasing to remark that some of the best things on view are by hitherto unknown and presumably young workers; and gratifying again to find that several good painters who have been little before the public of late are represented.

One who belongs to this class is Mr. Hans Hansen. He is often mentioned as no better than a satellite of the late Arthur Melville, but that is far from just. True that his debt to that master is perennially manifest, yet Mr. Hansen has done many things which, as well as being distinctly individual, are just as delightful as anything in the output of his exemplar. The Moorish scene which he exhibits this year, however, *The Carpet Market at Oran*, cannot reasonably be regarded as one of his complete successes. It lacks the semblance of spontaneity, it suggests effort rather than ease, and this limitation is equally paramount in the works of several other old members of the society. Various landscapes by Miss Emily Paterson, for instance, hint at endless scrubbings and changes, while Mr. James Cadenhead has much higher gets than are displayed in his *Autumn Evening*; and Mr. Charles Mackie is capable of something considerably better than his *Balcony at Venice*, a picture which appears to be done on Japanese vellum, and which does not tend to advocate that medium. The truth is that vellum is the least absorbent of papers, while paint dries on it more slowly than on anything else.



THE MUSEUM OF THE
ROYAL SOCIETY OF BRITISH ARTISTS

clouds are somewhat deficient in depth; and Mr. Borthwick's *Toledo* shows skill in the art of omission, the buildings being adequately suggested without any obtrusive detail; while in *Head of a Girl* he is revealed as a portrait-painter of considerable promise, for this picture is an exceptionally able study in childhood, and the subject is one which has proved baffling to many even of the greatest artists. Mr. H. W. Kesteven's portrait of Dr. Joseph Anderson is much more to the foregoing, devoid as it is alike of its verve and distinction; but at least it is a thoroughly good likeness of its subject—as all must know who have worked in that antiquarian library over which Dr. Anderson presides—while Mr. Russell Flint's illustration to one of the Arthurian legends is a prodigy of modelling. Miss Katherine Cameron's *Primrose* is almost a complete study; but must one try to rival Mr. William Wall's various animal studies, and a particularly beautiful picture by M. A. M. Rae, *Château Gaillard*.

Of all the items at the exhibition, the one which appears to have elicited the most universal praise is Mr. E. A. Walton's *Briony Wreath*. But in this, though colour and design are both good, the draughtsmanship

the ill effects of a rather gross and unbecoming expression on the mouth and the protrusion while beauty of line and form is an important quality in an actor's appearance, is largely absent.

But in *The Swing* I am, on the other hand, Mr. Macmillan seems to advantage, the colours in the being strong but not loud, deep and yet pure. And one admires these same merits in *Glencairn*, by Mr. James Paterson, one of the best things this artist has done for a long time; where two other men who command praise are Mr. J. G. Geddes and Mr. A. E. Borthwick. The former's simple little landscape, *Greenwich Station*, is a triumph of naturalness, the only fault being that the

leaves much to be desired; and one is constrained to feel and to say that there is another artist of whom the society has greater cause to be proud, and that is Mr. Joseph Crawhall. His *Bullfight*, it must be conceded, is scarcely on so high a level as he usually maintains, the many eminent beauties in this picture being vitiated in some measure by the want of any sense of movement on the part of horses, riders, and the bull itself. Instinctively one thinks of the life which throbs through Goya's analogous works, and this cogitation naturally puts Mr. Crawhall in the shade; but in his other picture, *The Meet*, he provokes no such handicapping comparison. As its name indicates, this is a hunting scene, and the foreground is occupied by a lady mounted on a stout grey cob, dappled with sunlight, while beyond one sees the hounds and a few horsemen. The general effect would have been better, perhaps, had a larger paper been used; for the cob in the foreground has rather the look of being sadly cramped for space, and this would have been remedied by another four or five inches of margin. But waiving this limitation, how beautiful the whole thing is! The horses and dogs are drawn with a loving insight and sympathy for which it were hard to find a parallel, and the colouring, apart from its flawless harmony, claims homage by virtue of a depth and luminosity which one did not think were attainable save with oil paint.

To speak finally of the sculpture, Mr. H. S. Gamley shows several good works, the best of them by far being the bronze head of an old woman; while other exhibitors of note in this department are Mr. J. W. Somerville and Mrs. Meredith Williams. *The Bullfight* by the former is lustily handled, and expresses almost too truly the horror and carnage pertaining to Spain's national sport; while as to Mrs. Meredith Williams's *Grief*, a bronze group, one cannot say that the people depicted really suggest overwhelming sorrow, but at the same time the workmanship and general technique are of a lofty order which is comparatively rare in sculpture of to-day.

"Water-Colours," by George F. Nicholls

"Facts, Fancies and Fantasies," by W. H. Walker, and

"The Pageant of the Sea," by Gregory Robinson

TAKING the trio of exhibitions at Messrs. Walker's Galleries (118, New Bond Street) in the order of the rooms in which they were shown, one first came upon Mr. G. F. Nicholls's water-colours of Gloucestershire

and Wiltshire. The adjective most fittingly descriptive of the art of Mr. Nicholls is "pleasant." His drawings are congenial to live with—more especially to the town-dweller—for they present some of the most charming aspects of English rural scenery in sunshiny moments—hayfields fresh with the tint of young summer, placid rivers, leafy brooks, quiet old-world towns and villages, and the patchwork of hill and dale, woodland and meadow which make the countryside. The artist's colour is bright without being forced, and his work well finished without being laboured. Mr. W. H. Walker was represented by a third of his series of *Facts, Fancies, and Fantasies*. He appears growing more sedate in his outlook, and more restrained in his manner. Where in his



THE BRIONY WREATH BY E. A. WALTON, R.S.A., R.W.A.
AT THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATER-COLOURS

earlier works he made blunt and obvious appeal, he is now content to suggest, conveying the same strength of meaning but wrapping it up with more refined and masterly art. Among the best of his works shown were the delicately-coloured *Goggle Eyes and Mouths Agape*; the *Eve*, with its poignant satire on the stronger sex typified by a greedy monkey; *The Monk and the Candle*, and *The Rose Curtain*. In the third exhibition, also of water-colours, Mr. Gregory Robinson depicted *The Pageant of the Sea*. His drawings, in their power of depicting the present and vividly recalling the past, in their realistic strength combined with imaginative insight, and above all in their truthful presentment of the ever-varying moods of the ocean, possess a close affinity to Rudyard Kipling's poems. To lovers of naval history the drawings representing the past glories of English seamanship should be of exceptional interest. In these, painted with a nice fidelity to rig and form, one could



trace the development of the English warship from the time of Drake's "Golden Hind" through the chequered days of Charles II. and William III. to the present time, in the 18th century, when the art of ship-building was at its height, when the English navy was at its greatest, and when the English flag was flying over the most powerful fleet in the world. The artist has also shown the development of the English navy from the time of Drake's "Golden Hind" through the chequered days of Charles II. and William III. to the present time, in the 18th century, when the art of ship-building was at its height, when the English navy was at its greatest, and when the English flag was flying over the most powerful fleet in the world.

PERHAPS the most instructive, if not the most attractive, exhibits in the display of modern mezzotints in colour at the Victoria Galleries (12 Victoria Street, S.W.) are one or two impressions in black and white, taken from plates specially prepared for colour-printing. These enable the visitor to realise that the mezzotinter, in aiming for colour effect, has to scrape his plate in a far more restrained style than when working for monochrome, a less extension of chiaroscuro being demanded. The old-time publishers took advantage of this by using up their worn plates for colour-work, ekeing out the deficiencies in the impressions by having them touched by hand. Modern taste will not tolerate the latter, regarding the

whole of the book is well printed, and the paper is of a good quality. The book is bound in a half-binding, and the cover is of a good quality. The book is a good one to have in the library, and it is a good one to have in the library. The book is a good one to have in the library, and it is a good one to have in the library. The book is a good one to have in the library, and it is a good one to have in the library.



PORTRAIT OF A LADY BY J. ALLEN AT MESSRS. SHEPHERD'S GALLERIES

of the old English school, and the fine figure of the engraver, the late Mr. Skrimshire, who came into existence only seven weeks after Gainsborough's death, is what we all know. *Mrs. Sheridan*, the *Lady of the Lake*, or *Lady Macbeth*, all of which are distinguished by good draughtsmanship and refined treatment; while the same engraver's *Hudibras* and *Cattle* shows how well Gainsborough reproduces in colour when boldly and artistically treated. In Mr. Skrimshire's works the colouring is nearly always restrained, the engraver, seeking to reproduce the originals as they appeared new, with the hues brightened by time. In

Mrs. Mears Mr. Percy H. Martindale goes on the same lines, but his *Joli Cœur*, after Rossetti, shows that it is equally possible to harmonise the more vivid tints of a modern painting. Mr. J. Cother Webb shows to advantage in his plates as the *Franklin and Delany*, *Wine and Oil*, and his recently completed *Red Boy*, a charmingly unhackneyed subject after Madame Le Brun. Among other well-known engravers well represented are Messrs. H. T. Greenhead, Alfred S. Handford, Herbert Sedcole, Mrs. M. Cormack, and Miss E. M. Hester.

From Winter to Summer

As a poet of the serene, he exalted from England during the winter months for the sunnier climes and the artistic treasure-houses of Italy beyond, the announcement of the

Sleeping-Car and International Express Trains Company that, from November 11th, it is going to run the Calais-Mediterranean Express daily, is not without interest. One can understand that the inclemency of English weather and the attractions of this *train-de-luxe* offer every inducement to make the journey. Leaving Victoria (S. E. & C.) at 11 a.m., in the throes of November fog and frost, one reaches the regions of eternal summer in the short space of twenty-two hours, the journey being effected without a change after leaving Calais, and the restaurant and sleeping-cars offering the accommodation of a first-class hotel.

OF the trio of exhibitions on view at the Leicester Galleries, that of pictures and drawings by Mr. George

Paintings and
Drawings by
George Clausen,
R.A., R.W.S.
Drawings by the
late Phil May,
and Drawings
illustrating
"Æsop's Fables,"
by Arthur
Rackham, R.W.S.

Clausen was decidedly the most interesting. Mr. Clausen is a painter who can offend against the orthodox rules of art with impunity, as he has the rare gift of transmitting his personality into his work; and so, whatever his method of execution, it carries with it, if not the conviction that it is the best method possible, at least the feeling that the artist has conveyed by it exactly the effect he wanted to produce. Mr. Clausen's original theme was the country labourer, whom he used to depict with an uncompromising and ugly realism, omitting no detail of his hobnailed boots or his corded trousers. The artist still occupies himself—though not so constantly—at the same theme; but now the uncouth individuality of the labourer and his garments is subordinated to a representation of the type—the warrior in the never-ceasing struggle to wring a livelihood from churlish nature. Thus in *The Three Diggers, Working Late*, or half a dozen examples of the same type, the artist without idealisation impresses us with the sense of Homeric conflict, recording the scene not as an ephemeral incident, but as a piece of the eternal. Even in such a realistic study as the head of *An Old*

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"GRIEF" (PLASTER GROUP)
BY MRS. MEREDITH WILLIAMS ROYAL SCOTTISH
SOCIETY OF PAINTERS IN WATER-COLOURS

Woman something of this feeling is suggested, the weather-worn countenance and the hard yet not unkindly lines of the face suggesting a hard-fought fight against penury. Not only does Mr. Clausen depict nature as churlish; in the *Roadside Trees: Afternoon* and *Morning Sunshine*, he shows her brilliant with sunlight, realising it with a force and intensity that few other artists equal; or, again, in the *Rejoicing after the Rain*, he renders the fresh feeling of the earth and greenery when relieved after a long drought. London was shown under various atmospheric conditions which made even her masses of piled-up roofs and ungainly chimney-pots seem not unbeautiful, while some studies of still-life vividly and sententiously expressed went to make up a one-man exhibition as remarkable for its variety as for the high quality of the work displayed.

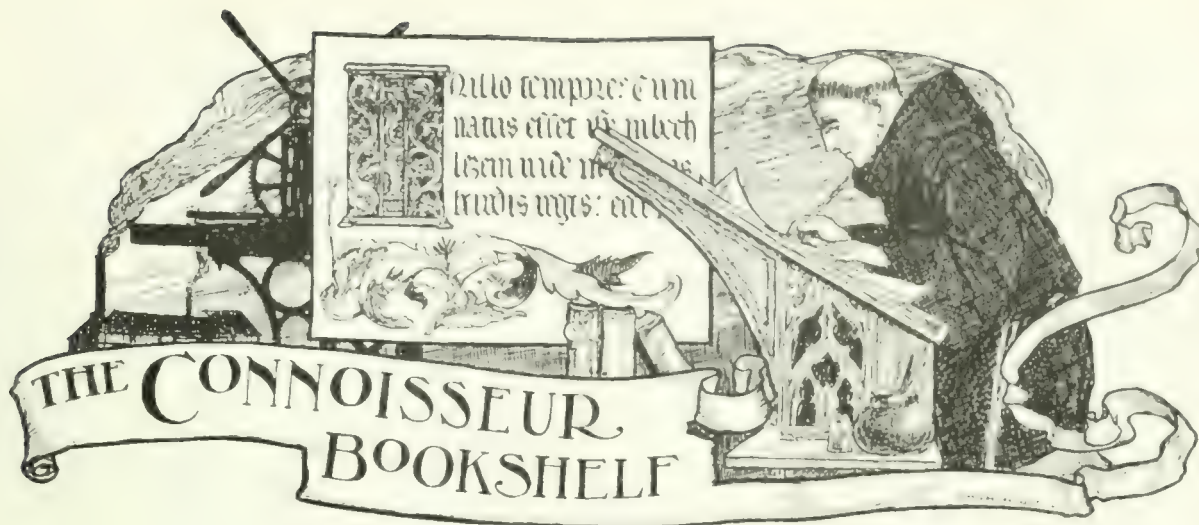
Scarcely anything material has been left unsaid concerning the art of Phil May. The collection of the artist's work formed by the late Lear J. Drew, Esq., though interesting, hardly showed him at his best, too many of the examples included being in his more laboured and finished style, in which the wonderful economy of line which formed his chief claim to genius was hardly exemplified. Nevertheless, everything that

he produced bore the stamp of a great artist, and in many of the drawings depicting the humbler walks of life, his humour, insight into character, and virile draughtsmanship were shown at their best. In the third gallery Mr. Arthur Rackham's drawings illustrating *Æsop's Fables* hardly reached the level of some of his previous work. *Æsop* was essentially a realist, while Mr. Rackham's genius lies in his fancy, in his power of revealing to a prosaic world the visions of fairyland, and of the dream gods and demons who peopled the imaginations of the peoples who lived at the beginning of time. For art of this kind *Æsop* allows little scope, and though Mr. Rackham, in *The Shipwrecked Man and the Sea*, finds a congenial subject which he treats with much imaginative power, while he shows a fund of humour in several of the silhouettes and minor illustrations, for the most part he fails to be convincing.



PASTEL. PORTRAIT

A. J. [illegible] [illegible] [illegible]



MR. FRANK FALKNER'S volume on *The Wood Family of Burslem* is the first attempt to give a con-

"The Wood Family of Burslem," by Frank Falkner (Chapman and Hall, Ltd. £2 2s. net)

secutive history of this noted race of potters, though accounts of some of the individual members and their wares have appeared from time to time in *THE CONNOISSEUR*. The first generation of potters consisted of the brothers Ralph and Aaron Wood; the former, who was connected by

his wife with the Wedgwood family, became a master potter; the latter was a modeller working for various Staffordshire firms. To the next generation belongs Ralph Wood the second, who worked in conjunction with his father, Ralph Wood the first, their work standing out from among contemporary wares on account of the delicacy of the coloured glazes and the originality of the modelling. They were the first English potters to impress their names on their figure productions, and for this purpose adopted two distinct marks, R. WOOD, in capital letters, and Ra Wood, Burslem, in capital and lower-case letters. It is conjectured, with some probability, that the former represented the mark of the father and the latter that of the son. Ralph Wood, senior, did not rely solely on his own talents as a modeller; and Mr. Falkner assumes that he received assistance from John Voyez—a noted modeller employed by Wedgwood—and also from his brother Aaron. For this conjecture there are strong grounds of belief; but when, later on, the author tells us that, because Aaron Wood wrote an amusing description of himself, it "justifies us in attributing to him many models of the humorous and ever-popular groups and figures made by his brother and nephew" and by the Wedgwoods and other potters, we must confess we cannot follow them. It is probable that Aaron Wood may have modelled the figures in question,

but to say he did so merely because he could make a joke is as logical as setting down every man with a nominal vantage as an undertaker. On the career of Enoch Wood, the youngest son of Aaron, Mr. Falkner is able to throw much light. He appears to have practised modelling from an early age; and when seven years of age he was sent to study in Liverpool under his uncle, William Caddick, a portrait painter of great local repute and an exhibitor at the Royal Academy. Enoch Wood became a modeller of the highest attainments. His bust of John Wesley, executed when the artist was twenty-two, was such an admirable portrait that Dr. Clarke described it after Wesley's death as the "most faithful likeness" of him. Manning, the sculptor, subsequently made his large statue of the founder of Methodism from it, assisted by Enoch Wood's personal supervision. Of Enoch Wood's career and works Mr. Falkner is able to give a very interesting account—much more detailed, indeed, than that of the other noted members of the family. His book, however, throws valuable light on the records of all these great potters and their associates; the new information—and there is a great deal of it—being obtained entirely from original sources, and showing evidences of the most indefatigable research on the part of the author. The fine series of plates, taken from pieces in Mr. Falkner's collection and other well-known sources, reproduces practically all the finer types of the wares turned out by the Wood family. With one of the most interesting plates—the reproduction, about, of the figure of *Herbert on Horseback*, from Mr. George Stearn's collection—the reader of *THE CONNOISSEUR* will find time to spare. The book, in fact, is a valuable number of information, containing a very complete history of the Wood family and their connections, and from old pictures and plans of Burslem and the pottery.

THE liking for fine books is congenial to every man of culture, even though there be other objects more immediately attractive to his tastes or in better accord with his means. Mr. Alfred W. Pollard's history of *Fine Books* introduces us to practically all the earliest examples of printing in the chief countries of Western Europe, and to the bulk of

the fine specimens of the craft which have been issued up to the close of the nineteenth century, but by no means includes within its survey all books which realise high prices in the auction room; for, as regards books, the terms "valuable" and "fine" are by no means synonymous. An early edition of a great author, such as a first folio of *Shakespeare*, is valuable on account of the interest of its associations, but it by no means follows that it is a fine specimen of the printer's craft. It is craftsmanship solely which brings a volume within the scope of Mr. Pollard's theme; and so in his work we are introduced only to "books which are prized either for their typographical beauty, their place in the history of printing, or the charm of their illustrations." The woodcuts, which were the earliest form of the latter, antedate by about thirty years the invention of movable type. It was long supposed that the interval between the two was bridged by the introduction of block-books—that is, books in which both illustrations and text were printed from wood blocks. Mr. Pollard is one of those who holds a contrary opinion. He points out that there is no positive evidence in favour of this chronology, none of the earliest examples of block-books being dated, while it is certain that their publication was continued for a century after the introduction of movable type. His own theory is that, in the case of a small book for which there was a steady demand, the publishers found it was more profitable to have the letterpress cut on blocks of wood than to set it up with movable types, these in the early days being cast in a much softer and less durable metal than now, and capable of printing only a small series of impressions. Another point on which Mr. Pollard falls foul with ideas generally prevalent is in depriving Gutenberg of the credit of printing some of the more important works set down to him. Among these is the *Mazarine Bible*. The author sums up the evidence regarding the production of this famous book, and shows that the balance of proof is against Gutenberg having had any hand in it. For something over a decade after the invention of printing, Germany enjoyed a practical monopoly of the craft; and then from about 1465 until 1530 she shared the primacy in it with Italy. From 1530 to about 1570 France was in advance of the rest of Europe; after 1570 there was a higher technical level in the Low Countries than elsewhere. During the seventeenth century there was a general deterioration, which was partly recovered in the eighteenth under the guidance of France and England. Over the latter developments of printing and book illustration Mr. Pollard passes somewhat hurriedly, but it was obviously impossible to do otherwise and bring his

theme within the compass of a single volume. His book is a model of its kind: learned without being heavy, and equally acceptable to the amateur as well as to the advanced collector. The volume worthily maintains the high standard set by previous issues of "The Connoisseur's Library"—a standard which, in many respects, is unique; for we know of no series of works of the same character which are more thoroughly expository of the subjects treated, more reliable in their statements, or written by authors possessing greater weight and authority on their special themes.

ONE has anticipated that an amended edition of the late Mr. Alfred Whitman's *Print-Collector's Handbook*

"The Print-Collector's Handbook," by Whitman and Salaman (G. Bell & Sons 10s. 6d. net)

would be required, and hoped that a work of such utility might be placed into competent hands to be brought up to date. This hope has been fulfilled in the sixth edition of the book which has just been issued by Messrs. Bell & Sons. The task of editing and revising the work has been performed with judgment and discretion by Mr. Malcolm C. Salaman, who has furnished several additional chapters and placed the work more securely than ever in the position of a standard authority on engraving collecting in general. To summarise Mr. Salaman's additions: he has developed into a full chapter Mr. Whitman's somewhat cursory mention of eighteenth-century colour-prints; enlarged in the same way the latter's brief sections on aquatint, wood-engraving and lithography; considerably amplified the sections devoted to mezzotint, and added a long and instructive chapter on contemporary etchings. These items by no means form the sum of the new matter—not the least valuable portion of which is that dealing with the present values of engravings, which includes the latest records, and has evidently been compiled with great care to make it accurate. Omissions which should be rectified in future editions are the almost entire absence of reference to the works of modern reproductive mezzotinters and engravers; while the definition of *remarque* proofs is faulty, and the statement that all the leading publishers are supporters of the Printsellers' Association is incorrect.

MR. JOHN LA FARGE'S *One Hundred Masterpieces of Painting* appear to be selected in a somewhat arbitrary

"One Hundred Masterpieces of Painting," by John La Farge (Hodder and Stoughton 25s. net)

fashion. The author does not profess that they are the hundred best pictures in the world, or that they are representative of the most noteworthy schools or periods of art, only that they hold up the mirror to various phases of life, and that they escape, by reason of their beauty, "the touch of bad taste of fashion—that is to say, of momentary intentions." Mr. La Farge's choice falls on various groups of pictures, each group being treated in a separate



PORTRAIT OF PETER PAUL RUBENS BY HIMSELF FROM "THE UFFIZI GALLERY" T. C. AND F. C. GARD

essay, or series of essays, having little connection with each other. Thus the book opens with a couple of chapters on "Portraits of Civic Life," illustrated with five examples taken exclusively from the Dutch seventeenth-century school; this is followed by sections devoted to "War," "Dreams of Happiness," "Portraits of Children," "Triumphs," "Allegories," "The Flemish Primitives," "Unknown Portraits," "Portraits of Fashion," "The Romantic School," "Sacred Conversations," "Annunciations," "The Madonna," "Portraits

of Sadness," "The Stanze of the Vatican," and "The Borgin Rooms." It will be seen that the sections are arranged in inconsequent fashion, and the author writes much in the same way, which his English is frequently ambiguous. The chief value of the work is that it contains a more or less full description of a hundred important pictures, many of which are not readily accessible, while all the examples cited are illustrated by half-tone reproductions, the majority of which are of good quality.

IN his illustrations to *Æsop's Fables* Mr. Arthur Rackham has hardly been so happy as usual. It goes without saying that he has evolved many beautiful, quaint, and humorous fancies, yet the very qualities which would make these delightful accompaniments to a fairy story often mar them for their present purpose.

A fable is an elementary truth expressed by the juxtaposition of certain eternal types, symbolised by human beings, animals, and inanimate objects. Anything which tends to endow these types with individualism, and so convert them from examples of fixed rules into exceptions, clouds instead of elucidates the teaching of the fabulist. To accept the majority of Mr. Rackham's figures as types would be an impossibility; he is often wilfully grotesque, and endows *Æsop's* characters with such weird forms that occasionally it is necessary to consult the fable to find out the meaning of the illustration. The artist is perhaps at his best in some of the black-and-white plates—the one of the *Cat and the Cock* is excellent, as are *The Fox and the Crow* and many of the smaller examples; while of the colour-plates, *The Shipwrecked Man and the Sea* and *Venus and the Cat* show the artist in a thoroughly congenial mood. The volume is decidedly one of the best colour-books of the year, even if it is not so great a success as some of Mr. Rackham's previous efforts.

ARABIC SPAIN has been the theme of much romance, but its history still remains to be written. The accounts of the period which have come down to us are invariably partial, imperfect, and strongly prejudiced. As yet no attempt has been made to compile from original sources the chronicle of the decline and extinction of Moslem power in Western Europe—a power once so formidable that Gibbon tells us, if it had not been checked at the battle of Tours, “perhaps the interpretation of the Koran would now be taught in the schools of Oxford, and her pulpits might demonstrate to a circumcised people the sanctity and truth of the revelation of Mahomet.”

Mr. and Mrs. Wishaw, if they have not entirely bridged this noteworthy gap in history, have shown us at least in their *Arabic Spain* how it should be bridged, and furnished for the first time a logical and coherent account of the death-throes of the Moslem empire in Spain. They show that its downfall was largely brought about by internal, racial, and religious animosities. Islam in Spain was practically divided into the two sects of Shiites and Sunnites, the former being Yemenite Arabs, the latter Mudarite. Between the two there existed a more intense hatred than between either sect and the Christians, with the result that the Arabs, instead of presenting a united front against the common adversary, were half of them on its side. Their conquest was thus only a matter of time. Besides their differences in theology and race, the Arabs were divided on matters of art. According to

Mr. and Mrs. Wishaw, the Yemenites always looked to Egypt for artistic inspiration, and in what was once known as the Kingdom of Seville, Egyptian influence was predominant, as exemplified not only in its architecture, but in its glass, furniture, and draperies, the Mudarites of Cordova, on the other hand, following the Byzantine traditions of Damascus. The authors advance what appears to be an overwhelming mass of evidence in support of this theory, and though, unfortunately, neither being acquainted with Arabic nor having the original records of Moslem Spain at their command, they cannot establish their contentions beyond the reach of cavil, yet they may well be accepted as substantially correct, and the book valued as the most reliable and illuminative work on the subject which has yet been written.

THE difficulty with children's books nowadays is that they are so many and so good that juveniles are likely to be surfeited with a plethora of entertainment. Two of the latest which are likely to prove popular with a wide circle of readers are *White-Ear and Peter*, by Neils Heiberg, illustrated by Cecil Alden and *The Magic World*, by E. Nesbit (Macmillan & Co. 6s. each net). The former is the story of a fox and a fox-terrier—a legend of an undying feud, which ends in the vanquishment and death of the vulpine marauder. It is well told, and there are numerous thrilling incidents, tinged by some moral reflections which the reader will probably skip. The illustrations in colour by Cecil Alden are decidedly good; better, indeed, than are to be found in many a volume issued at thrice the cost. *The Magic World*, by E. Nesbit, is to be strongly recommended. It is a book of short stories, most of which have already appeared in magazines, but which are well worth collecting in a permanent form. They are delightfully whimsical and quaint; full of unexpected situations, true to child-life, and healthy in tone without being namby-pamby. The illustrations by H. R. Millar and Spencer Pryse are generally well drawn and effective.

THE latest edition of that fund of irresistible humour Mr. Jacobs's *Many Cargoes* is also one of the most attractive. Perhaps the qualifying phrase might even be omitted, for it is difficult to see how the book could be presented in a guise more adapted for the reader's enjoyment—type, setting, and paper being everything that could be desired; and, best of all, Mr. Maurice Greiffenhagen's illustrations, showing how it is possible for an artist to embody realism and humour in a beautiful form. He is not afraid to set before us the characters as they would have appeared in actual life, making them pictorially attractive, not by a cheap idealism of types, but by placing them in compositions spaced with consummate

"Æsop's Fables,"
illustrated by
Arthur Rackham
(Heinemann
6s. net)

"Arabic Spain,"
by Bernhard and
Ellen M. Wishaw
(Smith, Elder and
Co. 10s. 6d. net)

**"White-Ear and
Peter,"** by
Neils Heiberg,
illustrated by
Cecil Alden
**"The Magic
World,"** by
E. Nesbit
(Macmillan & Co.
6s. each net)

"Many Cargoes,"
by W. W. Jacobs,
illustrated by
Maurice
Greiffenhagen
(Methuen & Co.
7s. 6d. net)



BUBBLES.
by Sir John Millais B. PRA.

they were tedious to construct, the wheels in the earlier examples being cut out with a fine saw and jack-knife: they would not stand a sea voyage, and were easily affected by the weather. The introduction of machinery cheapened their construction, but presently it was discovered that clocks could be made with movements of stamped sheet brass at an even cheaper rate, and the wooden timepieces were doomed. Mr. N. Hudson Moore describes many interesting types of clocks of all styles and periods in his work, and gives full accounts of a number of the better-known makers. The book, while in no sense superseding Mr. F. J. Britton's valuable work on the same subject, forms a useful supplement to it, most of the information it contains being fresh, and evidently obtained at first hand. It is well illustrated, and contains good lists of makers' names, that of American makers being especially well compiled.

AN example of fine modern printing is to be found in the sumptuous edition of *Poesie Volgari*, by Lorenzo de' Medici, issued by Mr. Joseph M. Dent. The work is set up in type designed by the publisher, showing close affinity to the Elzevir style, and remarkably clear and well shaped, with decorative initial letters in red. As a specimen of beautiful typographical art, the work recalls the traditions of the best periods. The volumes are tastefully bound in antique style. Only four hundred copies of the edition are being issued, after which the type is to be distributed.

IT has been averred, and not without reason, that it is impossible to illustrate a poet. To endeavour to put in colour what a poet has sung in verse is a task which has never yet been wholly successful, for the reason that the maker of verse has a much more powerful medium for expression—and adequate expression—of his thoughts or feelings than the painter. This does not hint that the painter is inferior to the poet—far from it: both are artists, both have souls, and both may be giving utterance to the same feelings; but the vehicle for conveying those feelings to an audience is almost limitless with the poet, while it is decidedly limited with the painter. But this only bears out the statement that there is a trades unionism in all culture. There can be no meddling or confusing in the arts, though, no doubt, the birth of the book-illustrator was brought about by a vulgar demand on the part of unimaginative minds. The difficulty of placing in form and colour the written thoughts of a poet depends obviously on the work of a poet, and few poets are more difficult to illustrate—if illustrated they can be—than Edgar Allen Poe. Edmund Dulac has undertaken this task in a handsomely produced volume which emanates from the house of Hodder & Stoughton. This gift-book contains twenty-eight water-

colour drawings, in the majority of which the colour of blue predominates. Perhaps the illustrator, recognising he was dealing with a poet whose work was wilfully wrought in sadness, and also of a poet who wilfully lived in sadness, allowed the vulgarism of "the blues" to take hold of him. In the water-colour drawing to *The Raven* Edmund Dulac has caught something of the atmosphere of that remarkable "exercise in harmony" of Poe's. The artist has taken it that the lamp is just above the chamber-door, and as to the raven, he appears to have hesitated. There is only a suggestion of the raven in the illustration. The artist seems to be more in sympathy with the penultimate verse of *The Raven*: "Take thy beak from out my heart." The two drawings to *Tamerlane* are worthy essays, and the one illustrating the few lines "Alone" is impressive.

Several of the other plates are obscure, notably those illustrating *To—* (*Mrs. Marie Louise Shaw*), *Utalume*, and *The Valley of Unrest*. The one to *The Haunted Palace* is somewhat grotesque in its attempt at the gruesome. Most of the women's faces and nude figures in the other plates are spoilt by the unnatural and displeasing blue colour, which in some instances reminds the viewer of the stage-limelight attempt at moon-shine. The horse in the water-colour to *Eldorado* is bad, but the artist was quite privileged to take the horse of the poem as an unnatural beastie. But this much must be said of the plates in this volume, that the artist's work is of a sufficiently striking nature to make those who have hitherto cursorily read Poe's verses read them more carefully and with a higher appreciation; and this comment partly applies to his three water-colour drawings to *The Bells*.

IT is a nice point whether pictures by the earlier masters, because of their preponderance in the primary colours, do not lend themselves to process reproduction better than paintings of a later date. Certainly the fifty full-page illustrations to Mr. P. G. Konody's volume on the *Uffizi Gallery* would seem to confirm this theory. High as was the standard attained in the plates in the companion volumes on the *Louvre* and the *National Gallery*, it is certainly surpassed by those in the present work, which forms one of the most beautiful books of the year, and certainly contains the finest series of reproductions from the Italian masters of the great periods of any works of its kind. The Uffizi Gallery is, of course, exceptionally rich in works of this character, and Mr. Konody is taking no licence when he styles it "unquestionably the most important picture gallery in Italy, and, as regards Italian art, of the whole world." In the varied nature of its treasures it more resembles the Louvre than the National Gallery, as it contains, besides examples of oil paintings, masterpieces of antique statuary and gems and a unique collection of drawings by the Old Masters. Considerations of space have prevented the author from including all these latter sections within the scope of his work; he has also

"Poesie Volgari,"
by Lorenzo
de' Medici
(J. M. Dent, 25s.;
and 21s. net
edition limited
to 400)

**"The Bells and
other Poems,"** by
Edgar Allan Poe,
with Illustrations
by Edmund Dulac
(Hodder and
Stoughton
15s. net)

**"The Uffizi
Gallery,"** by
Paul G. Konody
(T. C. and E. C.
Jack. £1 1s. net)

eliminated the works belonging to the late Italian schools of the fifteenth and other pictures of little artistic interest.

Mr. Konody is the official catalogue of the gallery; but one wonders if he has availed himself of the latest revised edition. Speaking from memory, several of the attributions—professedly not in accordance with that compilation—have already been adopted in it. If this be so, it only confirms the general soundness of the author's views. But the glory of the Uffizi is not in works of doubtful attribution—interesting as are many of the latter as being by artists

whose talents are only beginning to be fully appreciated.

But in the possession of a number of acknowledged masterpieces by the greatest Italian painters. The list might be made a long one. Botticelli is represented as he is represented in no other gallery, his *Uomo rising from the Sea*, *Madonna of the Magnificat*, *Adoration of the Magi*, and the *Cecumini of Apples* forming, with his other fully authenticated works here, a superb illustration of every phase of his art. Of Raphael there is the beautiful *Madonna del Cardellino*, and what is most generally accepted as the original of the several versions of his *Portrait of Pope Julius II.* Mr. Konody, though he does not commit himself to a definite opinion, appears to favour the claims of this work; its most formidable rival is practically in the same building, for the Pitti Gallery where it hangs is united to the Uffizi. *The Holy Family*, by Michael Angelo, is of undoubted authenticity, and possesses the distinction of being the only finished easel picture by him at present known. Among the several works by Andrea del Sarto—all of



TOMB OF THEODORIC, RAVENNA
FROM "BYZANTINE ARCHITECTURE"

(A. AND C. BLACK)

the latter school, the *Uffizi* is a treasure-house of the faultless masterpieces acknowledged by the world.

Great masterpieces both superbly represented; but, in fact, the volume may be said to contain nearly all the greater Italian masters, and of not a few of the Flemish and German primitives, as well as Rubens and Holbein. The quality of the plates illustrating the works of these masters has already been attested, and it may be added that the examples chosen for reproduction have been selected with great judgment. Mr. Konody's selection is always interesting and

well-informed, though he has devoted a somewhat undue proportion of his limited space in recapitulating details already well known concerning the careers of some of the greater masters. This, perhaps, is hardly a fault in a work which appeals to the general reader, as well as to the expert, and the former may with confidence rely upon his criticisms, which are appreciative without being laudatory, and always thoroughly sound and just.

"Great Engravers Series": "Rembrandt," "Holbein," "Marcantonio," edited by A. M. Hind (William Heinemann, each 2s. 6d. net)

THE "Great Engravers Series," edited by Mr. Arthur M. Hind, are continued by works respectively dealing with *Rembrandt*, *Holbein*, and *Marcantonio* and the *Italian Engravers of the Sixteenth Century*. In some of the earlier works of this series there was a tendency to compress the account of too many engravers into the same volume. This fault is not apparent in the

The illustrations, which are of exceptional quality, are taken from a wide range of examples, while Miss Browne's introductory chapters are completely expository.

KIPLING tells us that "the wildest dreams of Kew are the facts of Katmandhu." A good deal of light is thrown on this statement in Mr. Percy Brown's interesting book on *Picturesque Nepal*, of which frontier dependency Katmandhu is the capital. Western civilization is already beginning to set its stamp upon the country, and many of the old arts and handicrafts are deteriorating under the effects. Nepal derives its art inspiration from both India and China, but its architects and craftsmen have succeeded in evolving what may be considered as a distinct style of their own; and the author has done good service in describing and illustrating many beautiful examples of their work. The book is ably and brightly written, and gives a thorough idea of the manners and customs of the country and of its picturesque features.

"Mary, the Mother of Jesus," by Alice Meynell. Illustrated by R. Anning Bell, R.W.S. (Philip Lee Warner. 16s. net)

MR. R. ANNING BELL is one of the few modern artists who could essay the task of illustrating the life of the Virgin Mary with anything like success. It is not only that he is a superb craftsman, but he also has the gift of investing his work with that dignified and reverential feeling which distinguished the art of the pre-Renaissance painters of Italy, and without which the painting of no religious theme can carry conviction. In the volume issued by Mr. Lee Warner these qualities of Mr. Bell's art are splendidly exemplified; no more beautiful book has been published this season; indeed, one might have to go back to the time of Blake to find a religious work illustrated with designs so lofty in their conception or so fine in their execution. Miss Alice Meynell's text is thoroughly sympathetic, and quite worthy of the illustrations.

"The First Annual Volume of the Walpole Society" (The Walpole Society Issued to Subscribers only)

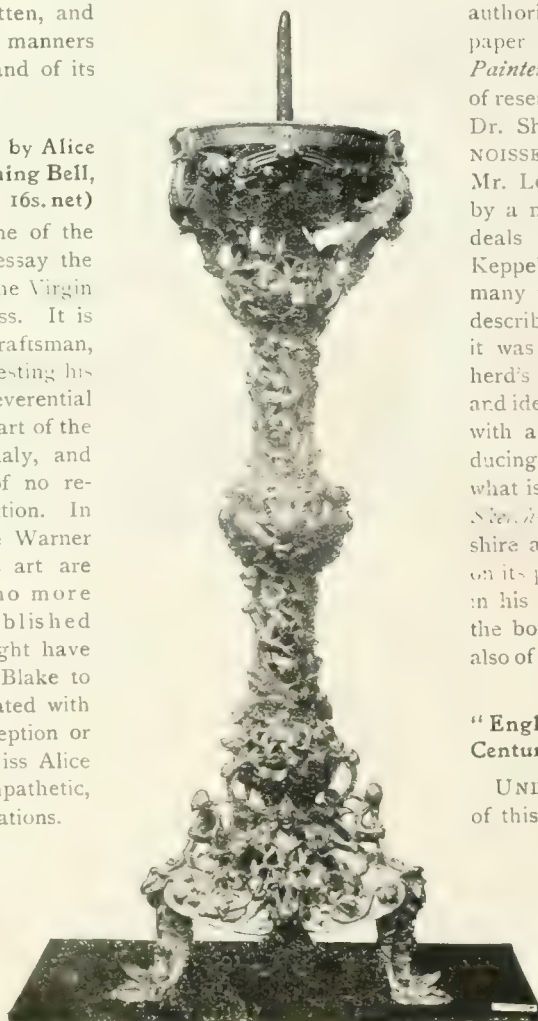
The First Annual Volume of the Walpole Society alone would justify the existence of the latter; the contents of

the publication form valuable additions to the history of various phases of British art. The articles are all contributed by experts on the different themes treated, and are superbly illustrated in collotype and photogravure. The place of honour is given to *A Treatise concerning the Art of Limning*, by Nicholas Hilliard, now for the first time printed in full from a manuscript in the library of Edinburgh College, though it has been quoted from by Sir Richard Holmes and other recent writers. The manuscript was formerly in Walpole's collection at Strawberry Hill. Mr. Philip Norman, to whom must be largely given the credit of bringing this work to public notice, contributes a valuable introductory article concerning it, and has put it into a guise to make it presentable to modern readers. *A Sketch of English Mediæval Figure Sculpture*, by Professor Edward S. Prior, gives in a concise form a history of this little studied phase of English art, on which the author's important work, written in conjunction with Mr. Gardner, is the chief

authority. Mr. W. R. Lethaby, in a short paper on *London and Westminster Painters in the Middle Ages*, enters a field of research already partially explored by Dr. Shaw in the pages of THE CONNOISSEUR. An interesting article by Mr. Leonard O'Malley, supplemented by a note by Mr. C. H. Collins Baker, deals with the interesting portrait of Keppel by Reynolds—the first of the many painted by the artist—which was described in THE CONNOISSEUR when it was on exhibition at Messrs. Shepherd's gallery shortly after its discovery and identification. The volume concludes with a series of excellent plates, reproducing practically the entire contents of what is known as Turner's *Isle of Wight Sketch-Book*, though not a few Hampshire and Wiltshire scenes are included on its pages. As Mr. A. J. Finberg states in his illuminating introductory article, the book is not only of artistic value, but also of considerable biographical interest.

"English Furniture of the Eighteenth Century," by H. Cescinsky

UNDER the review of the third volume of this work in our last number, the publisher's name should have been given as the Waverley Book Co., 5-6, Old Bailey, to whom all enquiries should be addressed. This important work can be obtained on *The Times* instalment system of payment if desired.

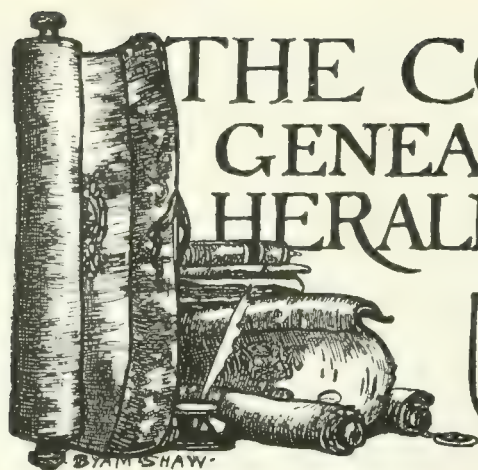


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Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

LIST OF THE MAYORS OF BRISTOL.—This is to be found in Pryce's *History of Bristol*, 1861. Commencing in 1216, it brings us down to 1860.

CAPE FAMILY OF CO. SOMERSET.—There are no less than

22 Cape wills printed in Humphreys' *History of Wellington*, besides references to members of the family in the wills of other residents of Wellington. The first will is that of John Cape, of Wellington, husbandman, dated 8th May, 1542.

PULLEN. Since the answer to your query in the November number appeared, a correspondent has sent the pedigree printed below. This should certainly be worth following up. A search of the various parish registers in the districts mentioned would be advisable, if the desired information is not to be obtained from the register at Petworth.

Queries.

UNDER this heading we will in future insert two or three questions from correspondents. Such questions must be short, as the space devoted to this subject is limited, and for the same reason correspondents may have to wait some time for the insertion of their query.

SHAW FAMILY. —Can any reader supply the link between the families of Shaw, of Mosshead, Baronets, of Kilmarnock, Co. Ayr, and Shaw, of Sornbeg, in the same county; or any particulars relating to the former family previous to 1690?

HESKETH FAMILY OF LANCASHIRE. —Any particulars relating to the Hesketh family, of Rufford, before 1620, and after of North Meols, will be much appreciated.

Thomas Pullen, of West Tarring, co. Sussex, butcher; ob. 21 Sept., 1801, æt. 64. Jane ob. at West Tarring, April, 1791, æt. 56.

John Pullen, of West Tarring.

Th. mrs. Pullen, of West Tarring, butcher; ob. 20 February, 1802, æt. 31.	William Pullen, of West Tarring, butcher; ob. April, 1816, æt. 41.	Charlotte, obit. June, 1819, æt. 38, at West Tarring.	John Pullen, of Worthing, butcher.	George Pullen, of Worthing, butcher.	Henry Pullen, of Worthing, butcher; afterwards a seaman on H.M.S. <i>Bulwark</i> .	Elizabeth.	Sarah.	Mary.	Ann.
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Thomas Pullen, of Fareham, draper, in 1829 and 1851.

James Pullen, of Worthing, butcher, in 1829 and 1851.

John Pullen, ob. before his father.

Frances, of Gosport; ann. in 1829.

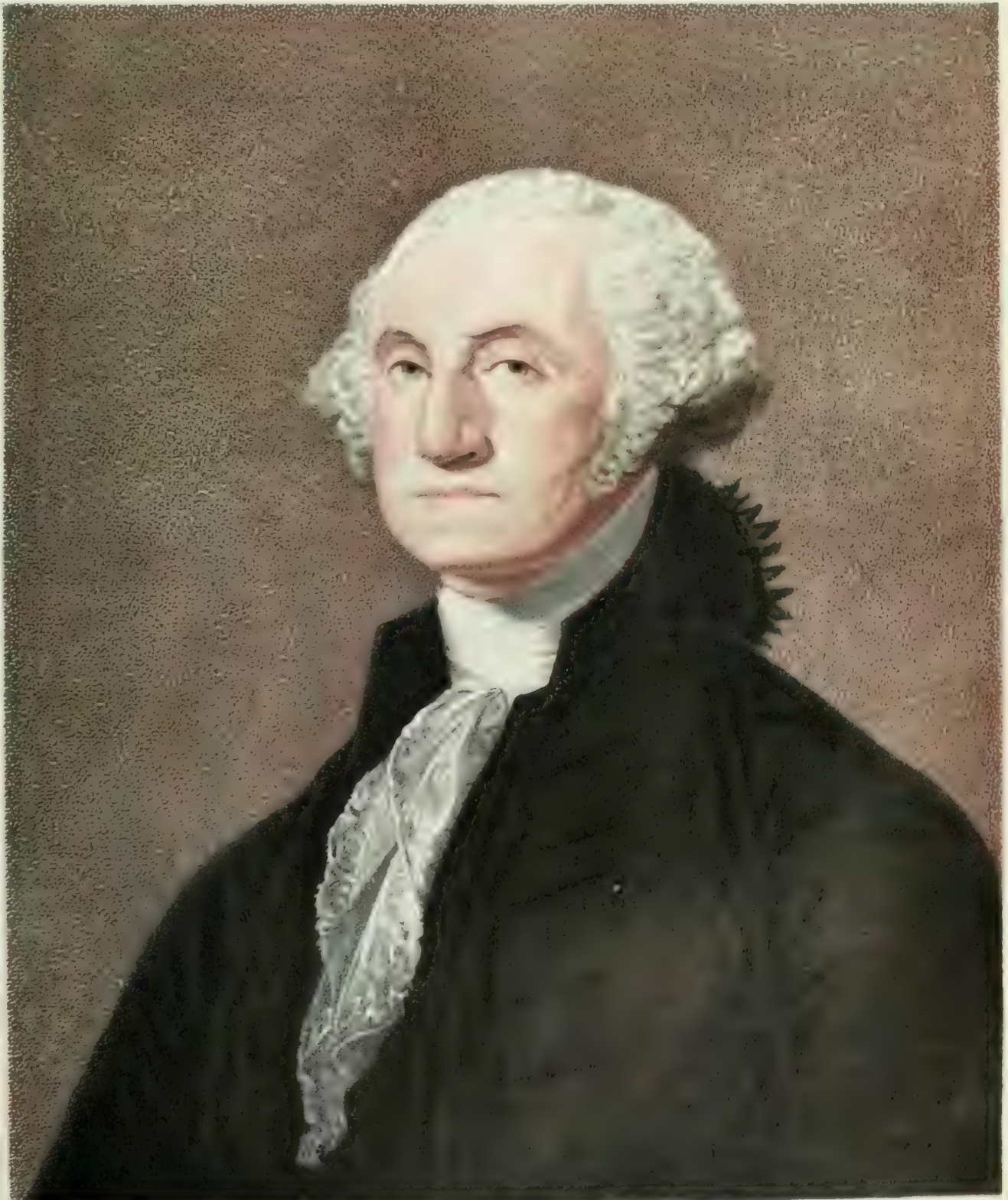
Jane, ob. 26 Sept., 1827, æt. 18, at West Tarring.

Ellen, of Gosport, in 1828.

THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



GEORGE WASHINGTON. FROM THE ENGRAVING BY W. NUTTER, AFTER C. G. STUART.

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INDEX to Vol. XXXIII. CONNOISSEUR

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Edited by J. T. HERBERT BAILY



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LADY DOUGLAS IN THE GARDEN

BY THOMAS GAINSBOROUGH

FROM THE ENGRAVING BY A. JAMAS

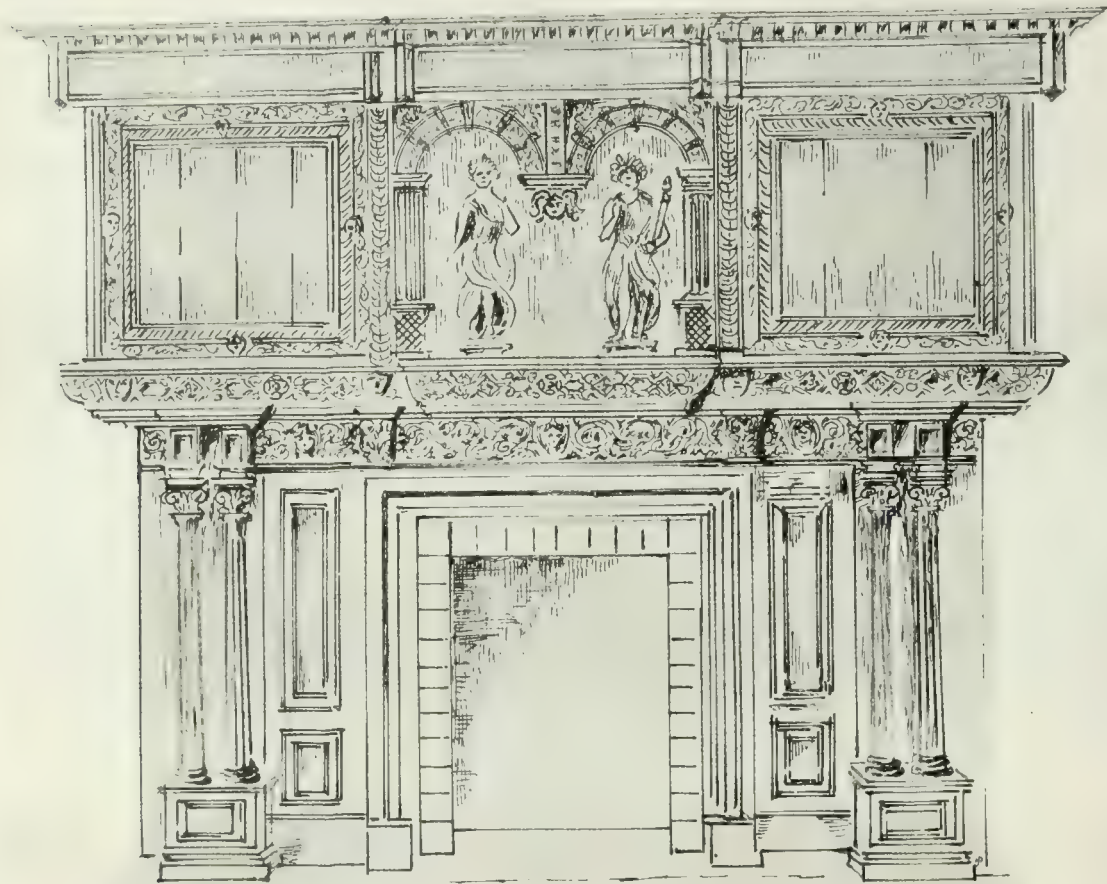
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Set of 3 Old Worcester Vases, date 1810, rich blue ground, painted views and gilt. Centre Vase, 10 1/2 in. high. Side Vases, 8 1/2 in. high. Pair Old Worcester Barr, Flight and Barr, marbled ground, gilt, with panels of painted dead birds, 7 1/2 in. high.



Oval Mahogany Tray, with fine Fretwork Gallery, with Old Waterford Cut-glass Bowl and pair of Old Waterford Cut-glass Decanters.



Pair richly decorated Old Rockingham Vases, 21 in. high, with painted Silk Shades.

Grand Old Oak Mantelpiece, circa 1550, in the possession of Messrs. Daniell. (For illustration see November Number).

A Fine Collection of Early English Furniture on view in our Galleries
42, 44, 46, Wigmore St., W.

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The Connoisseur

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